· UNIVERSAL-EDITION ·

№ 288

CLEMENTI

GRADUS AD PARNASSUM

II.

PIANO SOLO.

RAUCH



GRADUS AD PARNASSUM

OU

L'ART DE TOUCHER LE PIANO

DÉMONTRÉ PAR DES EXERCICES, DANS LE STYLE SÉVÈRE ET DANS LE STYLE ELÉGANT

COMPOSÉ ET DÉDIÉ À

MADAME LA PRINCESSE WOLKONSKY

NEÉ **WOLKONSKY**

PAR

MUZIO CLEMENTI

REVUE ET DOIGTÉ

PAR

W RAUCH.

„UNIVERSAL-EDITION"
ACTIENGESELLSCHAFT
IN WIEN.

Lith. v. Jos. Eberle & Co Wien.

BUDAPEST
RÓZSAVÖLGYI ÉS TÁRSÁNÁL
POZSONY
STAMPFEL KÁROLYNÁL

FÜR DEUTSCHLAND BEI
FRIEDRICH HOFMEISTER
LEIPZIG.

FRANCE et BELGIQUE avec ses COLONIES · LOUIS GREGH, 78 Rue d'Anjou PARIS.

Progressive nach technischer Schwierigkeit geordnete Reihenfolge der Etuden **„Gradus ad Parnassum“** von **M. Clementi.**

Suite des études **„Gradus ad Parnassum“** par **M. Clementi,** arrangée progressivement d’après la difficulté technique.

Course of studies **„Gradus ad Parnassum“** by **M. Clementi,** arranged according to technical difficulties.

1, 3, 16, 17, 85, 53, 59, 19, 23, 20, 70, 8, 91, 37, 60, 68, 50, 62, 97, 2,
12, 14, 78, 51, 52, 55, 63, 64, 65, 49, 35, 10, 4, 72, 79, 41, 61, 77, 47, 28,
82, 29, 32, 34, 73, 6, 31, 67, 7, 9, 24, 42, 11, 21, 93, 89, 87, 92, 46, 36,
30, 38, 39, 81, 58, 66, 26, 5, 27, 15, 86, 99, 88, 98, 95, 100, 48, 94, 76, 75,
96, 80, 44, 71, 22, 33, 56, 57, 13, 18, 25, 43, 90, 83, 84, 54, 69, 74, 40, 45.

Es empfiehlt sich die unterstrichenen Nummern, als die in technischer Hinsicht besonders wertvollen Etuden, vor allen anderen in polyphonem Style oder in Sonatenform componierten Tonstücken zu üben.

ich und Druck von Jos. Eberle & Co Wien, VII. Seidengasse 3-9.

Einleitende Bemerkungen über den Fingersatz.

Der einfachste und regelmässigste Fingersatz ist gewöhnlich der beste, besonders in den Tonleitern, die mit grosser Schnelligkeit ausgeführt werden sollen.

Da die Finger der rechten Hand ganz umgekehrt gegen die der linken spielen, so folgt daraus, dass bei allen Tonleitern, die mit einer Untertaste anfangen, der Daumen der rechten Hand auf dem Haupt= oder ersten Ton, und der fünfte Finger der linken Hand ebenso auf den Hauptton gesetzt werden muss.

Remarques préliminaires sur le doigté.

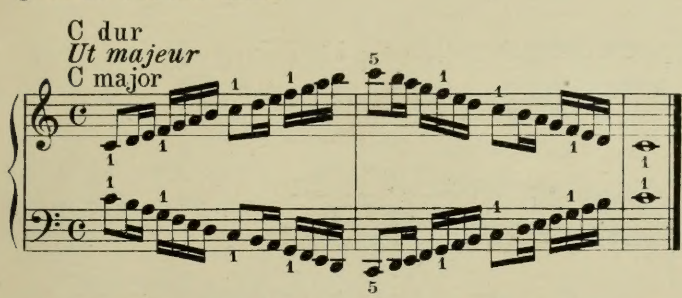
Un doigté simple et régulier est généralement le meilleur, particulièrement pour les gammes qui doivent être exécutées avec une grande rapidité.

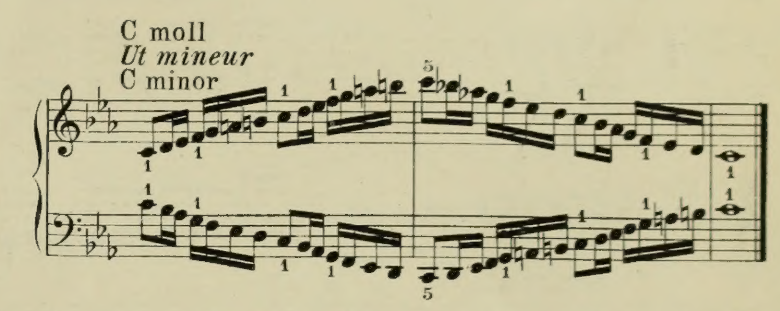
Comme les doigts de la main droite sont en sens inverse de ceux de la gauche, il s'ensuit que dans toutes les gammes de la main droite il faut mettre le pouce sur la note du ton principal et dans celle de la main gauche le cinquième doigt.

Introductory remarks on fingering.

The simplest and most regular fingering usually is the best, particularly in scales which are to be executed with great velocity.

As the fingers of the right hand come in just the reverse order from those of the left, it follows that in all scales beginning with a white key, the thumb of the right hand must be put on the key note, the first note, and the little finger of the left hand.





Diese Regel gilt auch von F dur und F moll, G dur und G moll, D dur und D moll, A dur und A moll, und E dur und E moll.

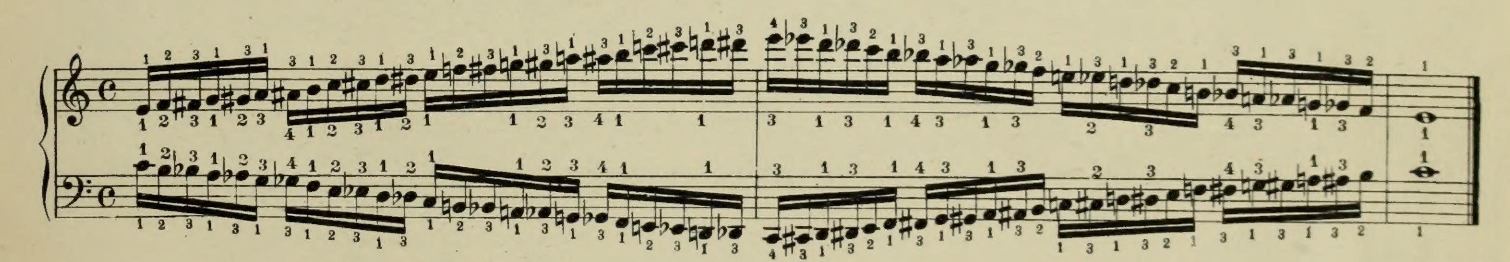
Dieselbe Regelmässigkeit, bis jetzt von mehreren ausgezeichneten Spielern vernachlässigt, muss auch in der chromatischen Tonleiter beobachtet werden.

On trouvera la même chose en Fa maj. et min.–en Sol maj. et min.–en Ré maj. et min.–en La maj. et min. et en Mi maj. et min.

La même régularité jusqu'à présent négligée par quelques pianistes distingués, doit être observée dans les gammes chromatiques.

This rule holds good also for F major and F minor, G major and G minor, D major and D minor, A major and A minor, and E major and E minor.

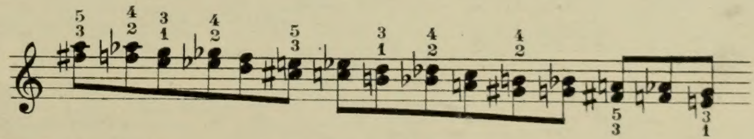
This same regularity, hitherto neglected by many excellent players, must be observed also in the chromatic scale.



Chromatische Tonleiter in Terzen für die rechte Hand.
Derselbe Fingersatz im Absteigen.

Gamme chromatique en tierces pour la main droite.
Avec le même doigté en descendant.

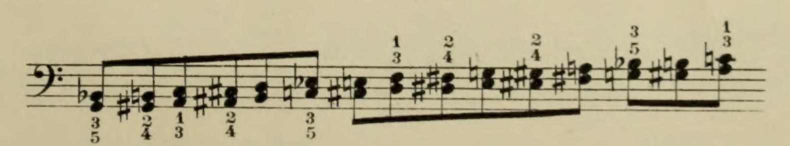
The chromatic scale in thirds for the right hand.
The same fingering in descending.



Dieselbe für die linke Hand.
Derselbe Fingersatz im Aufsteigen.

Idem pour la main gauche.
Le même doigté en montant.

The same for the left hand.
The same fingering in ascending.

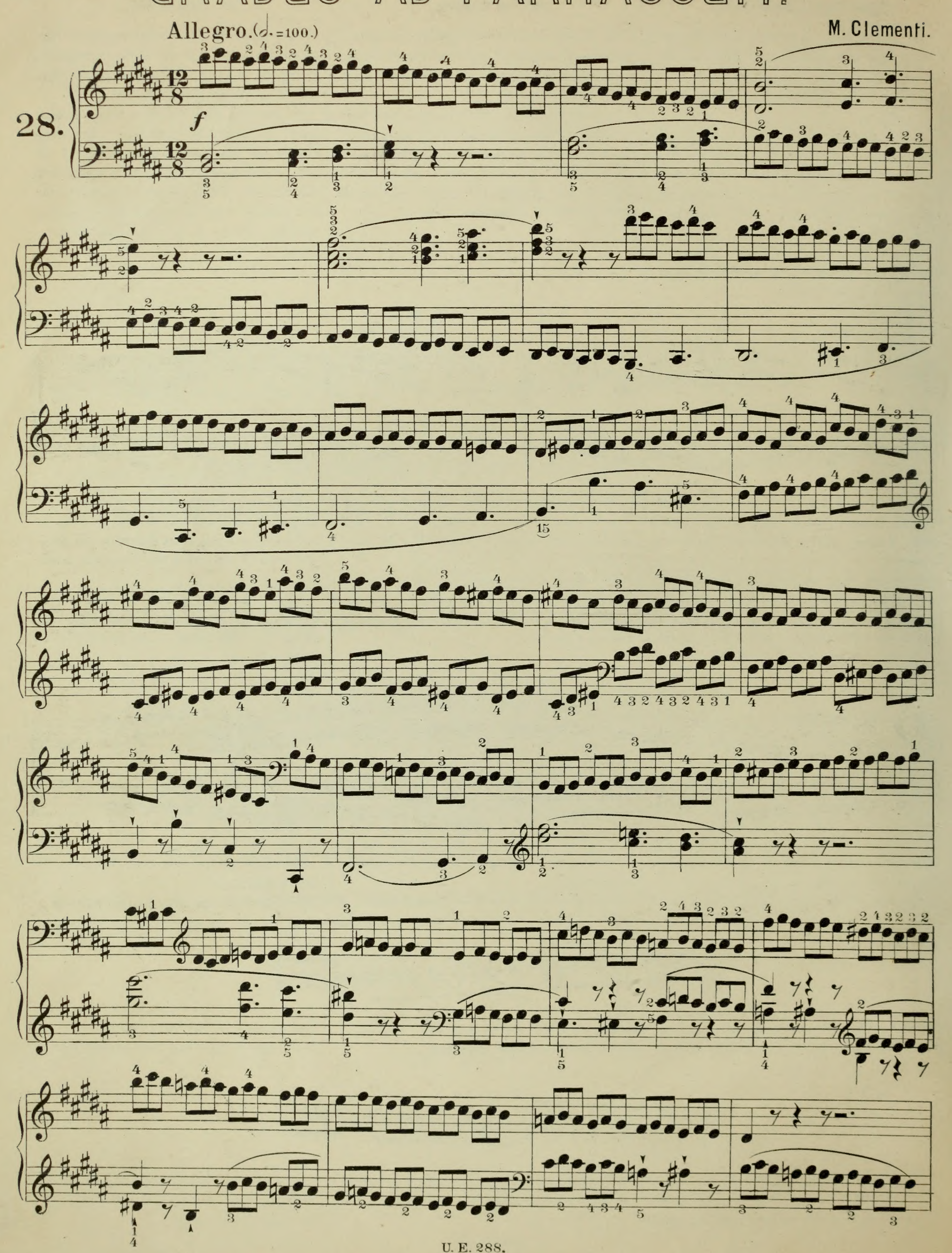


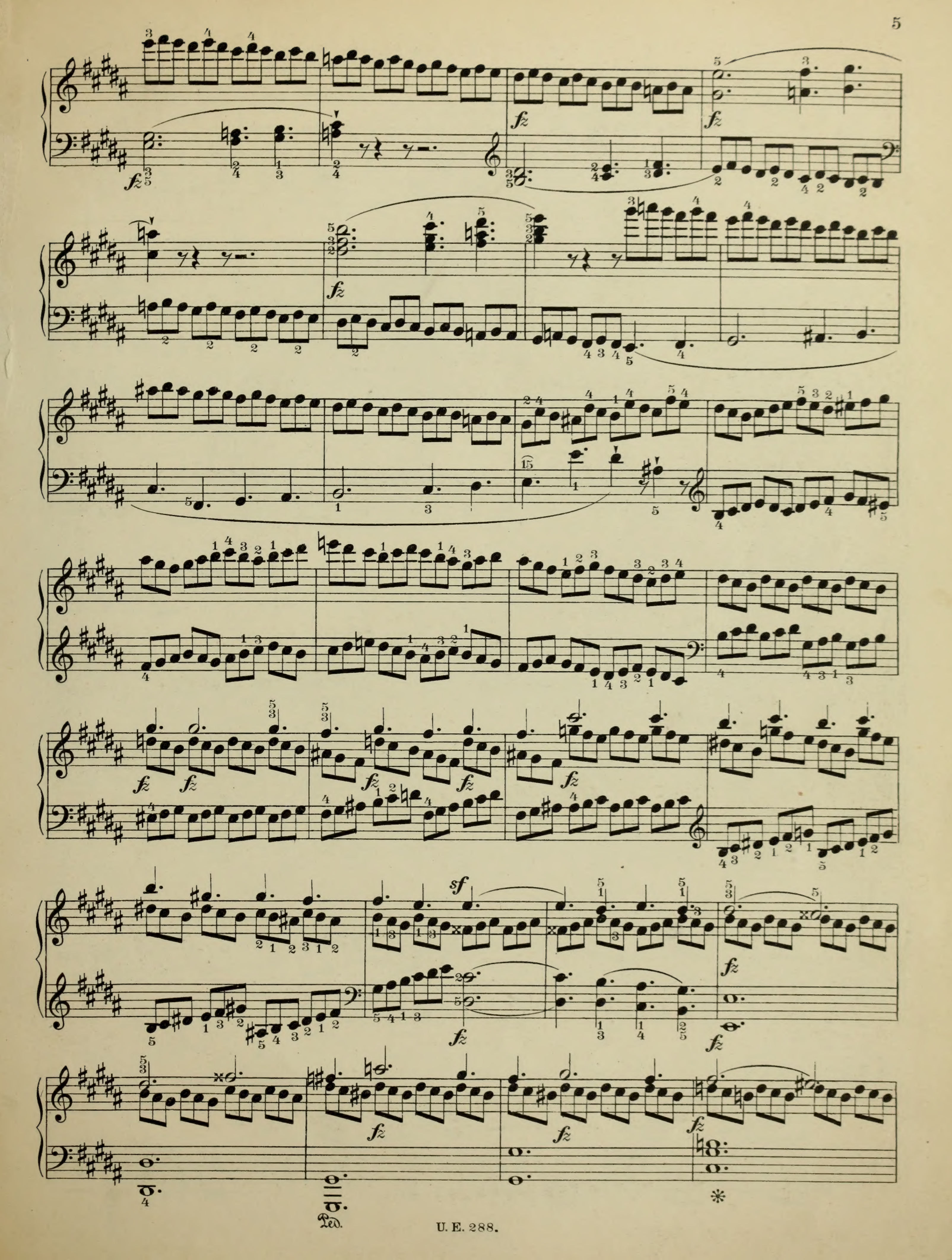
NB. Diese Grundregel wird allgemein auf alle in umgekehrter Ordnung stehenden Passagen angewendet.

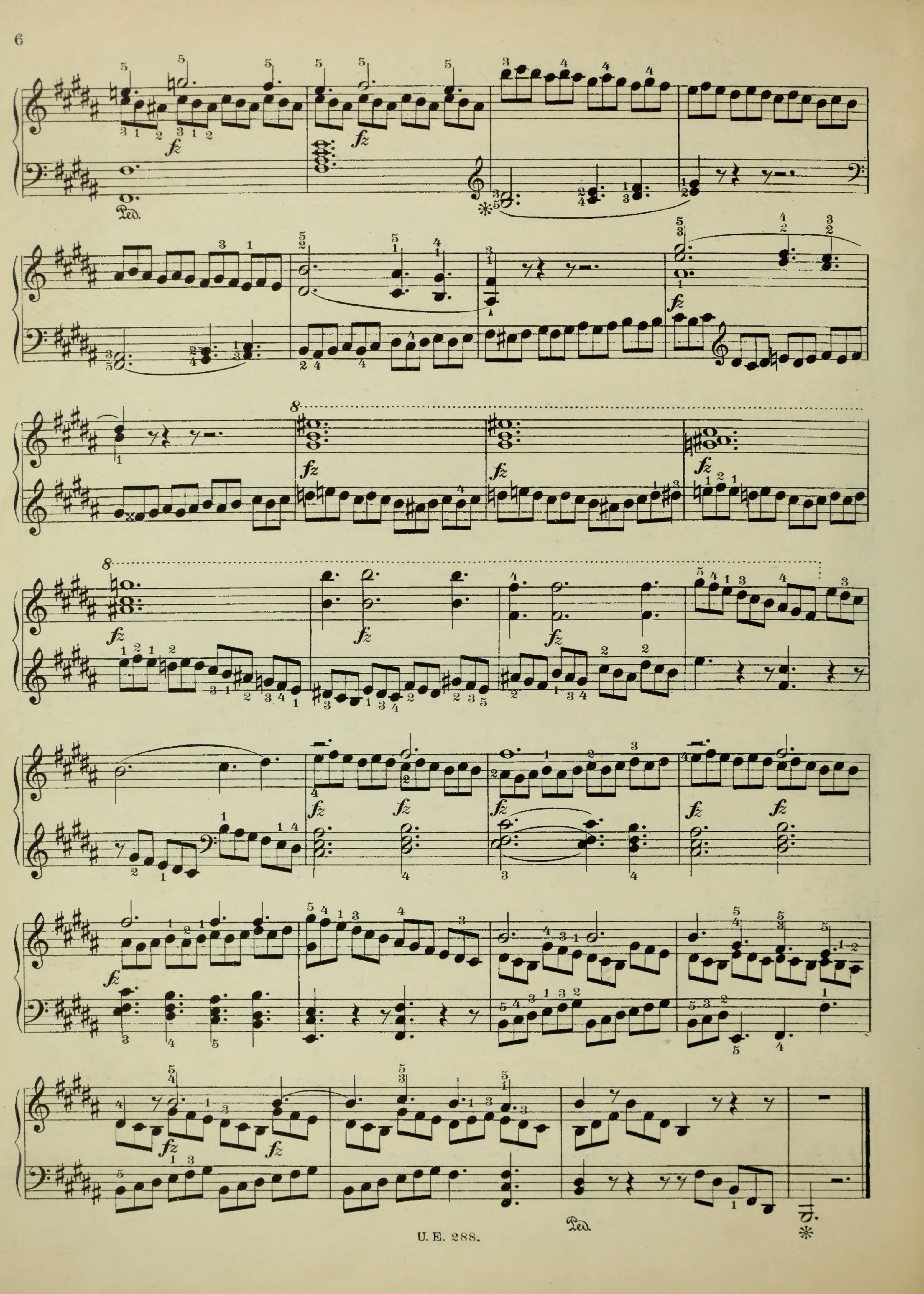
NB. Appliquez généralement ce principe aux mêmes passages renversés.

NB. This fundamental rule is universally applied to all passages in the opposite order.

Gradus ad Parnassum.
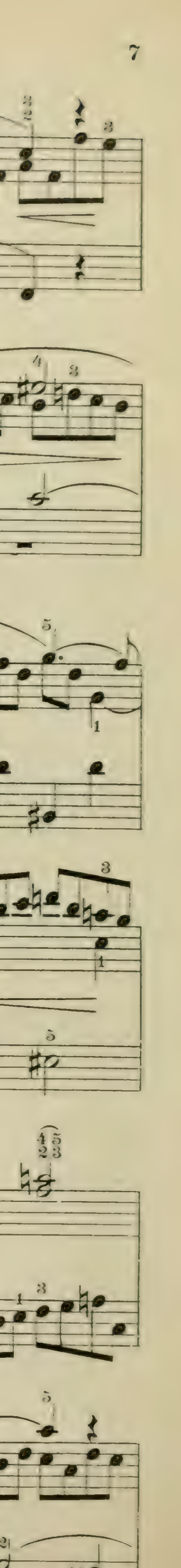


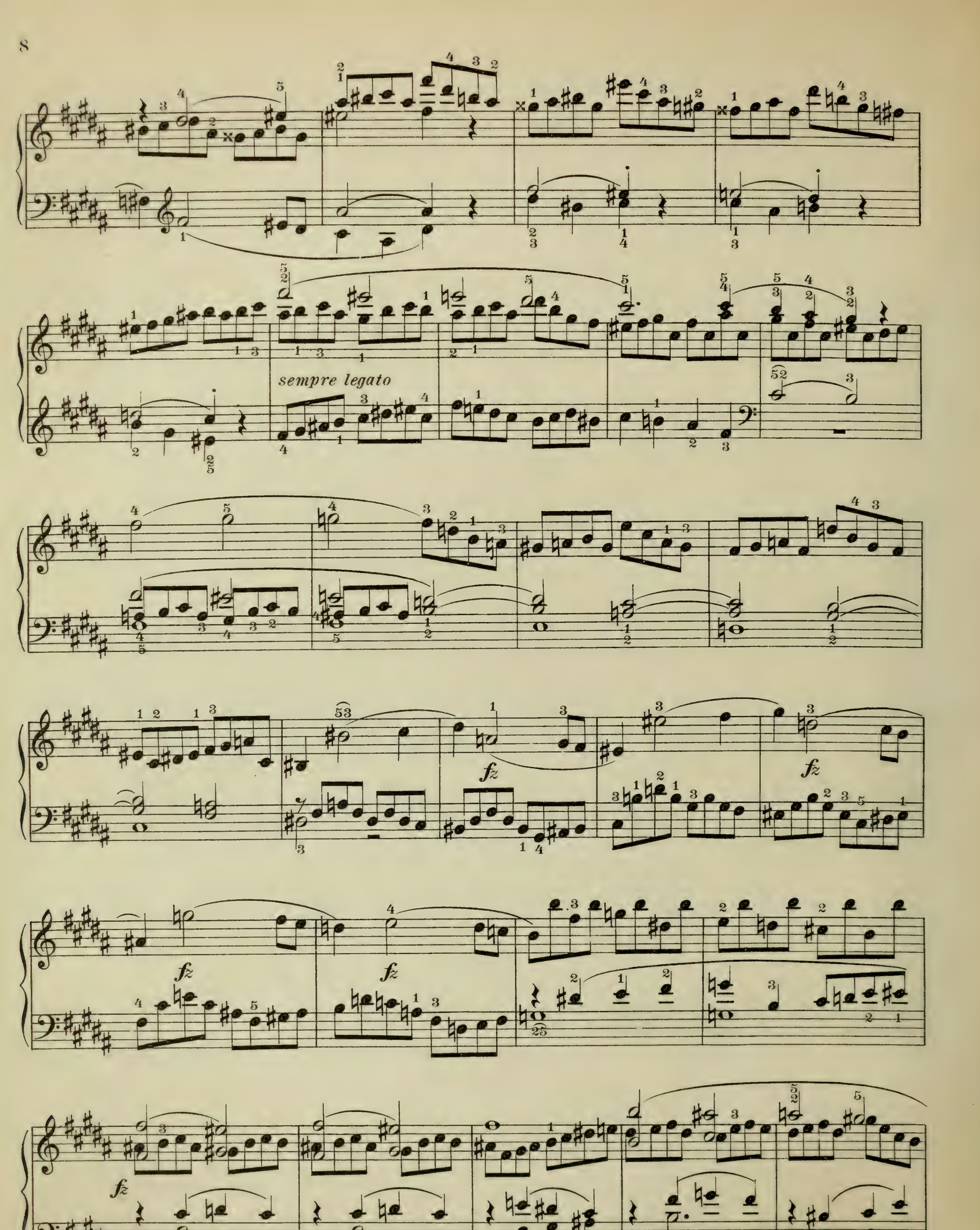

fz
sf
Ped.

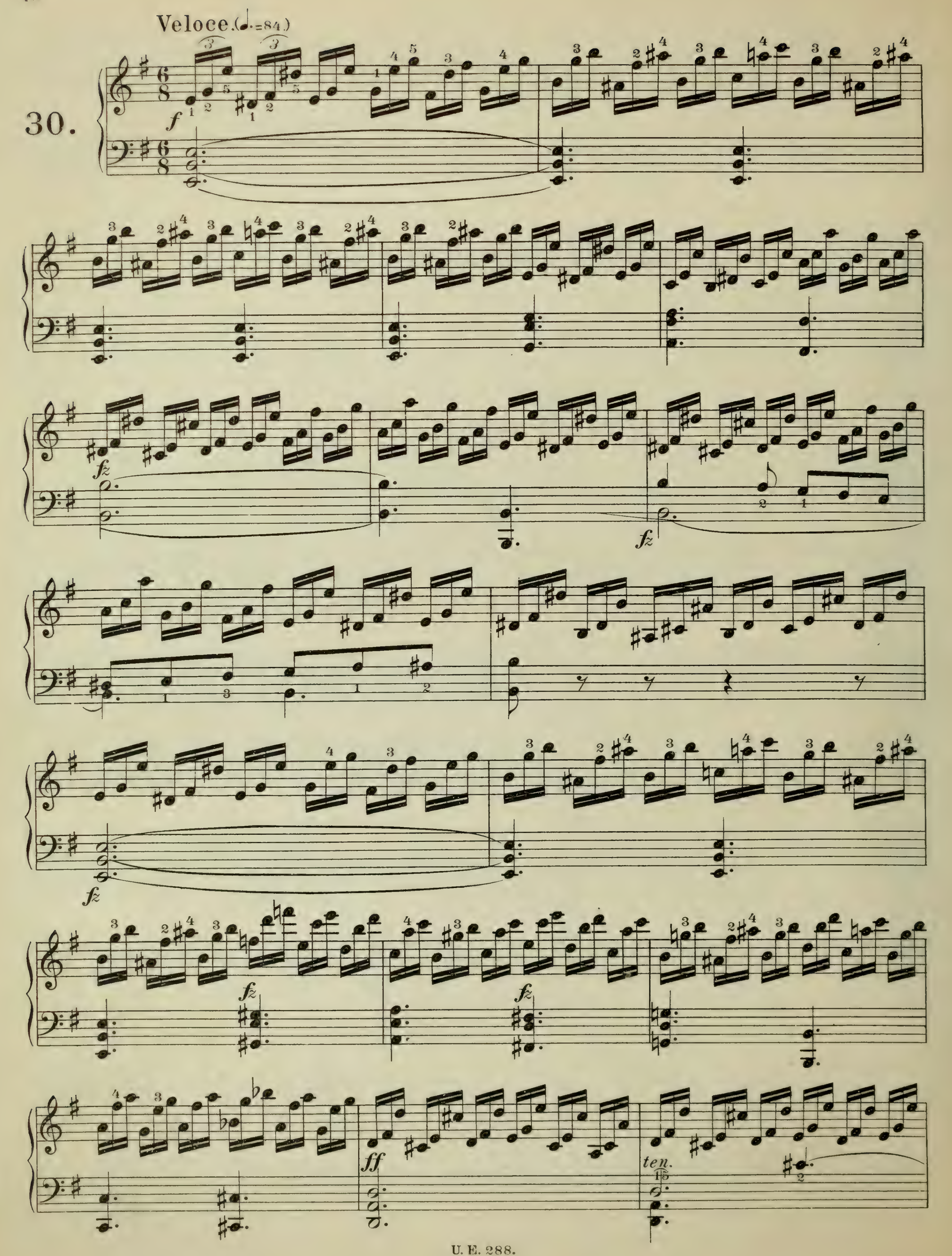


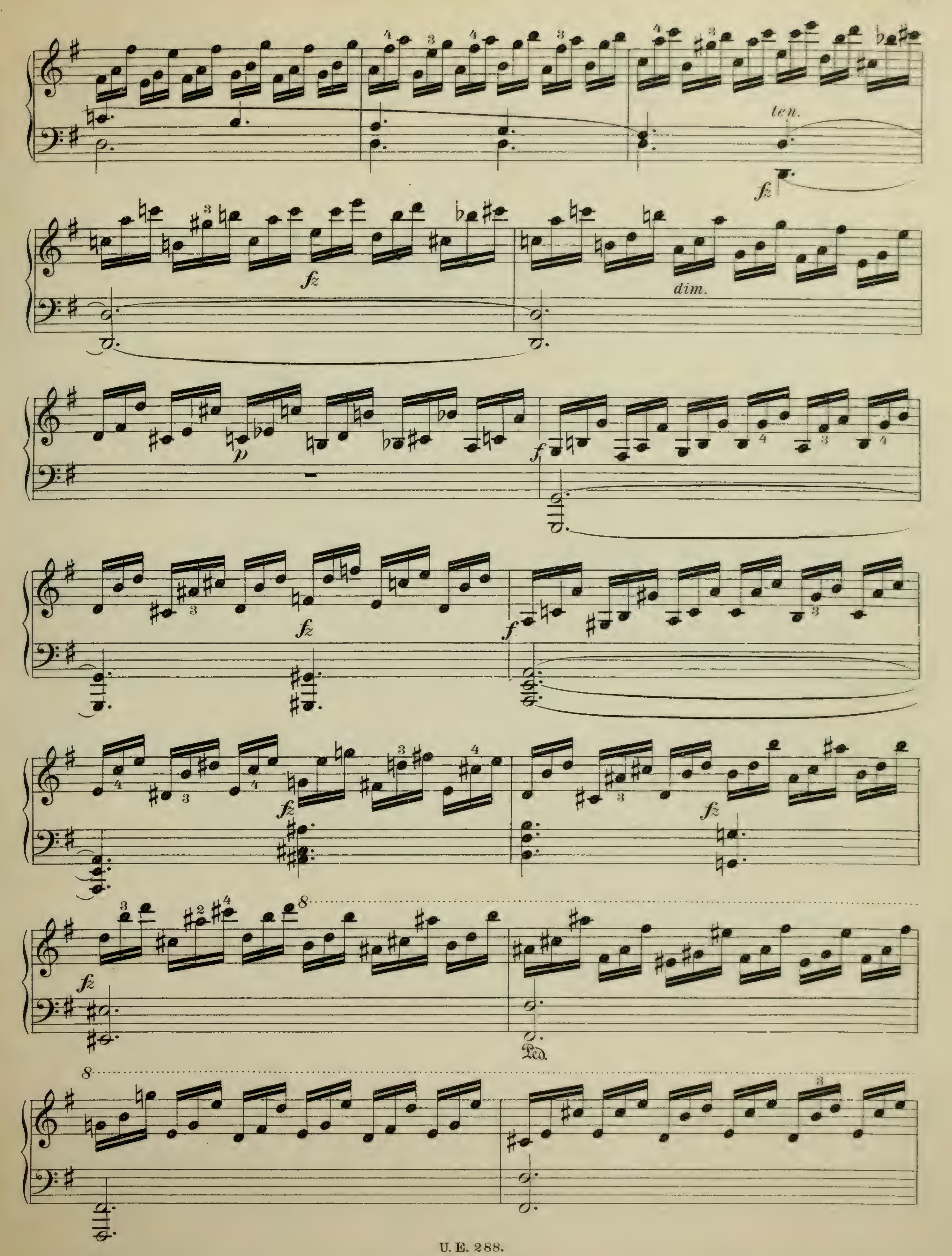
Allegro non troppo. (𝅗𝅥 = 92.)

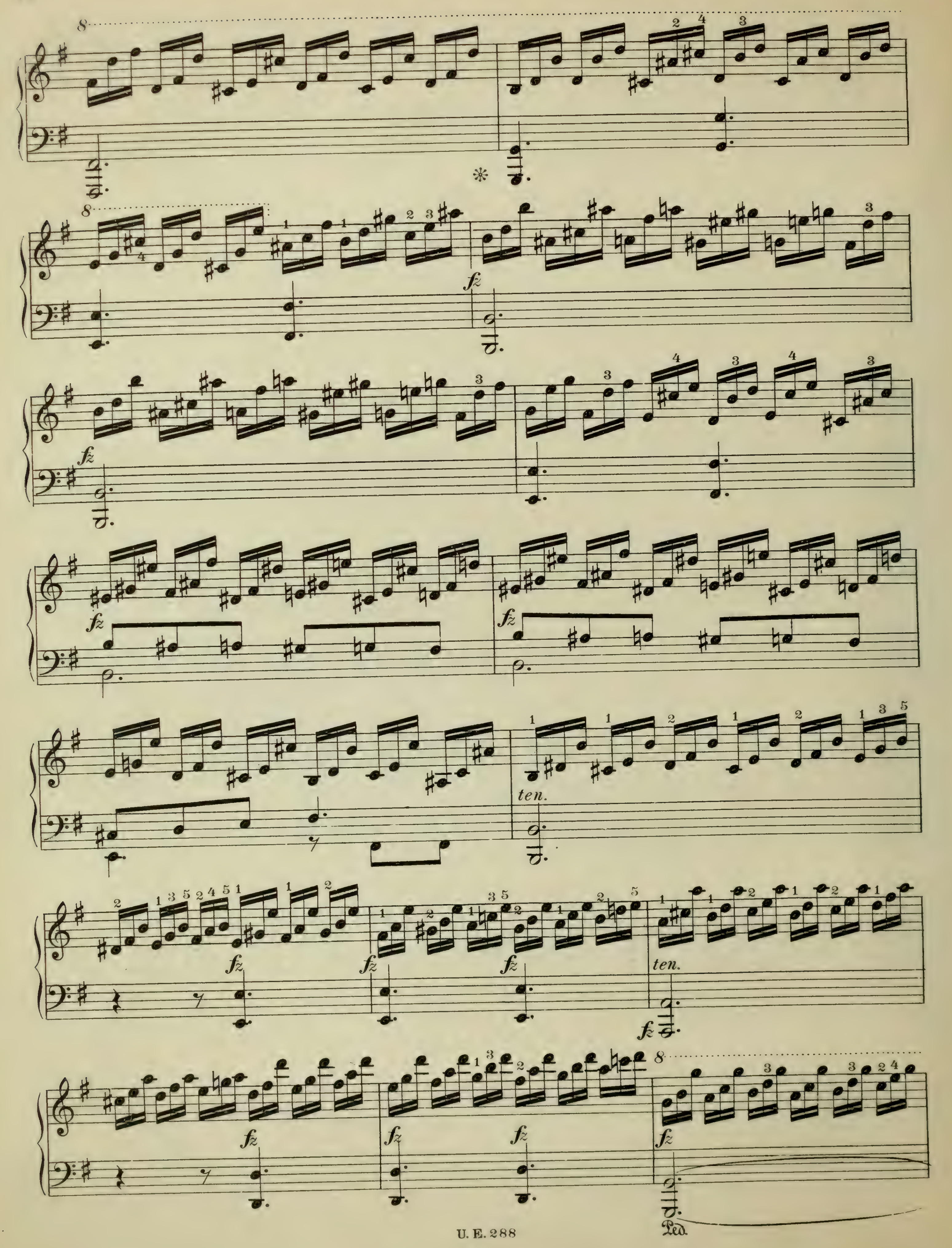
29.

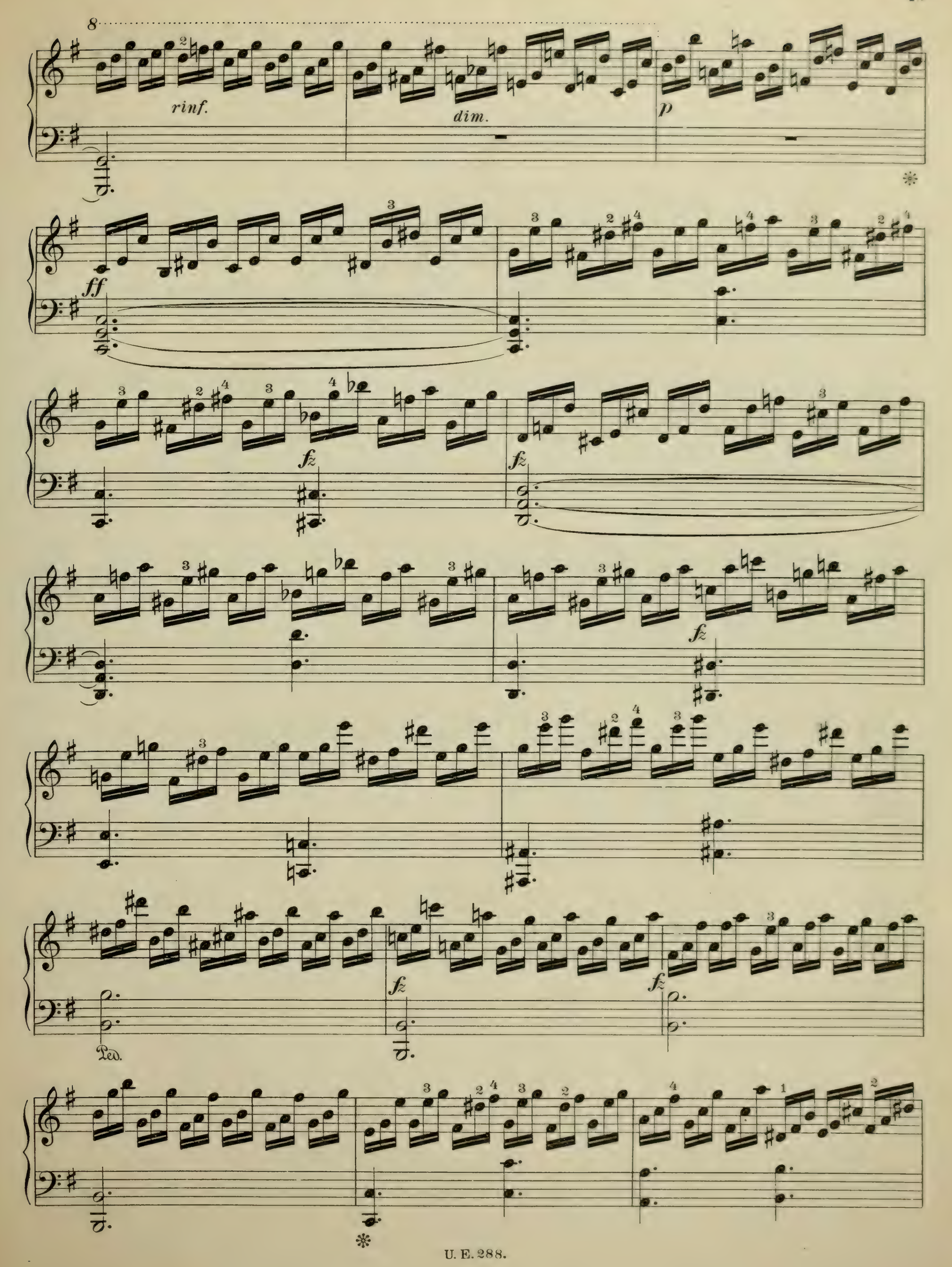


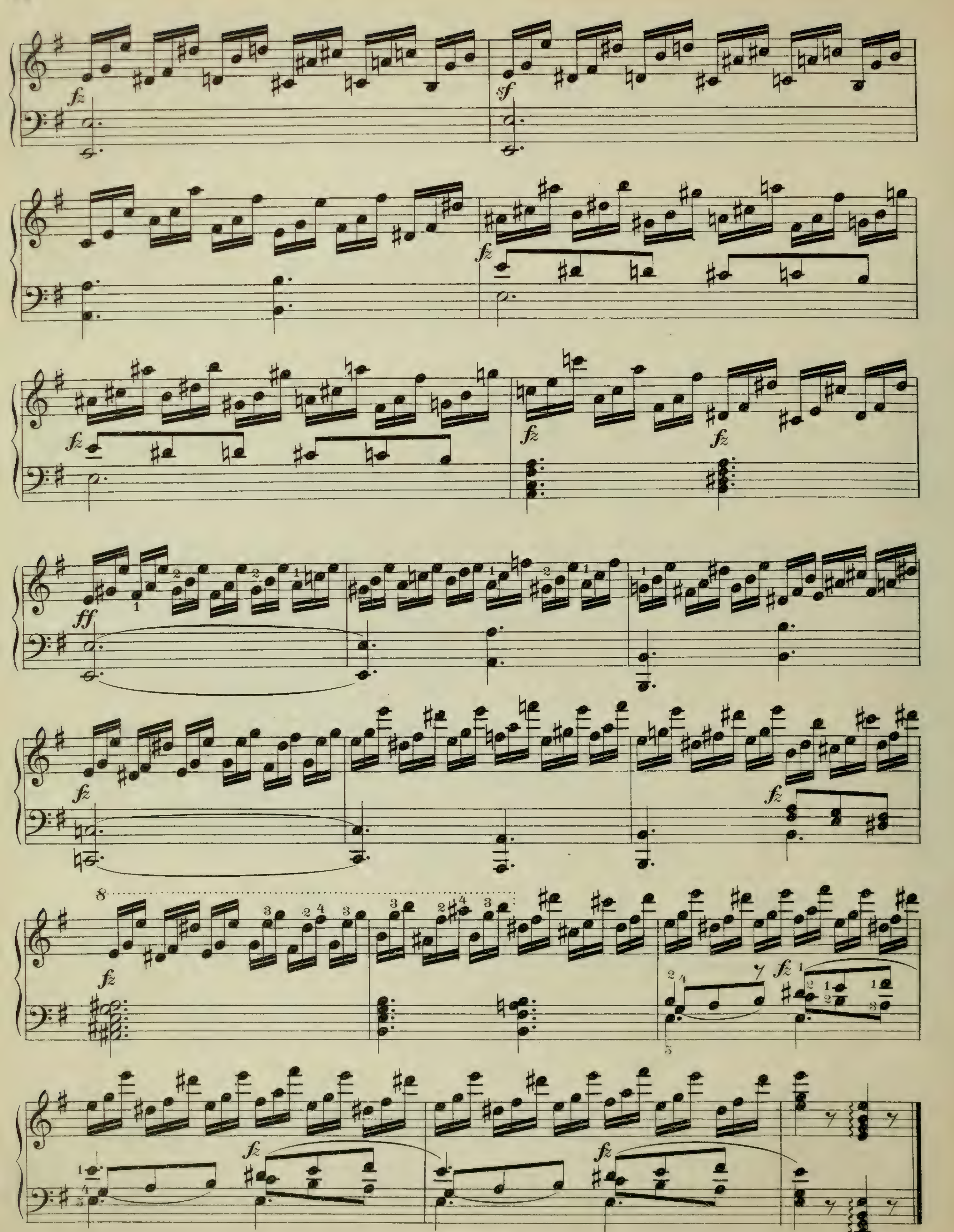

sempre legato
fz
fz
fz
fz
fz


Veloce (♩. = 84)
30.
f
fz
fz
fz
fz
fz
ff
ten.

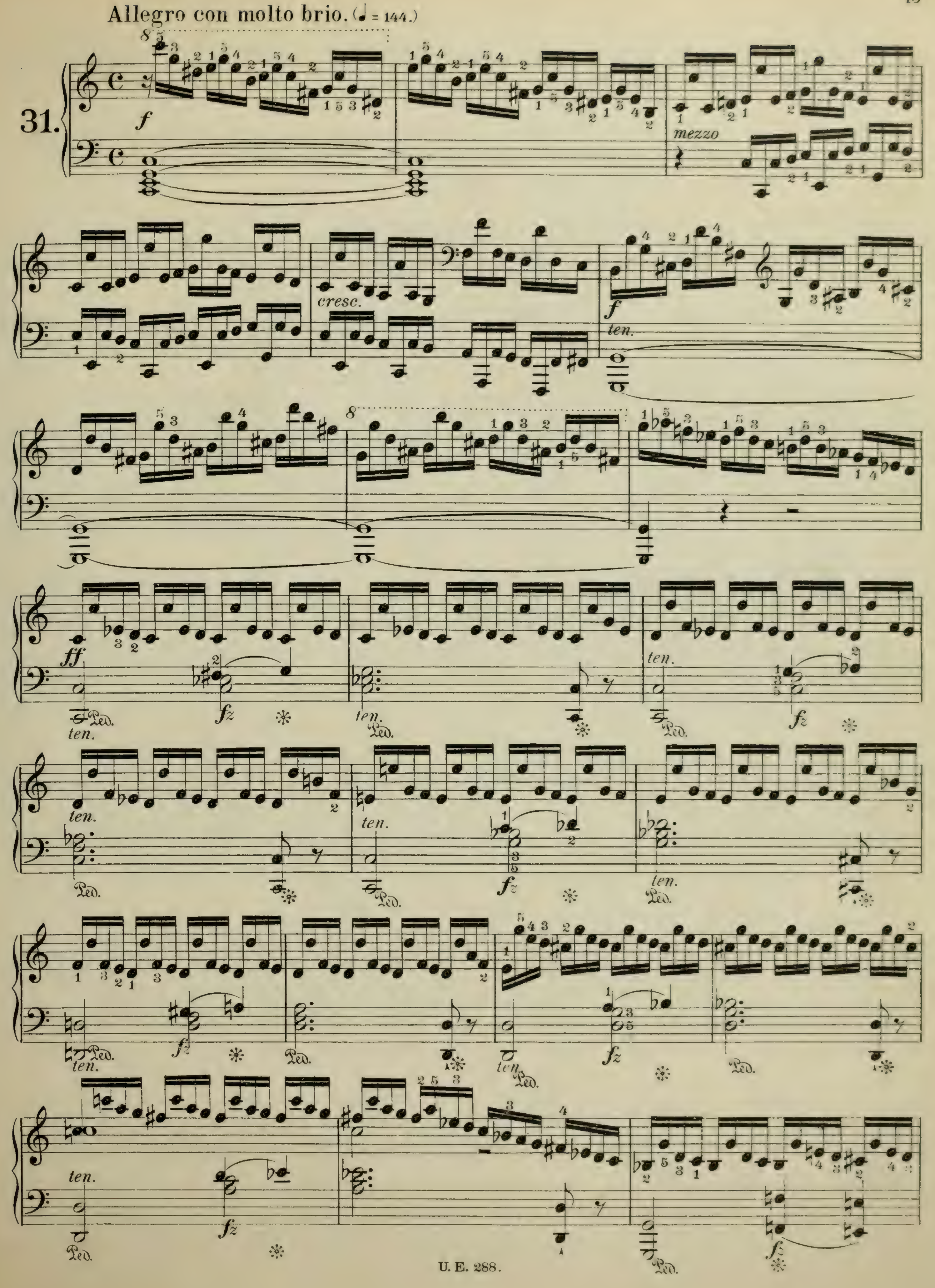

ten.
fz
fz
dim.
p
f
fz
f
fz
fz
fz
8
8

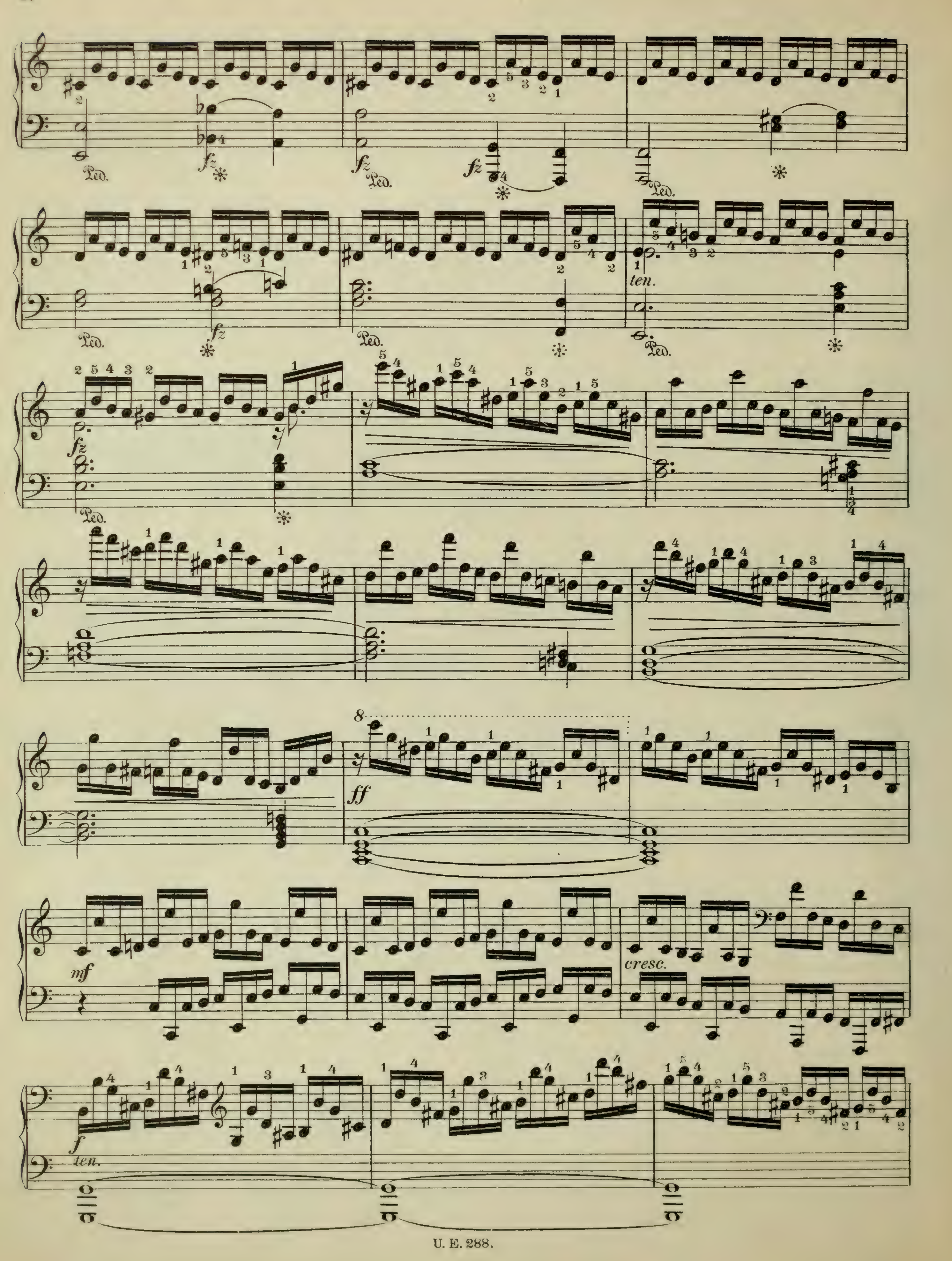

8
fz
ten.
Ped.

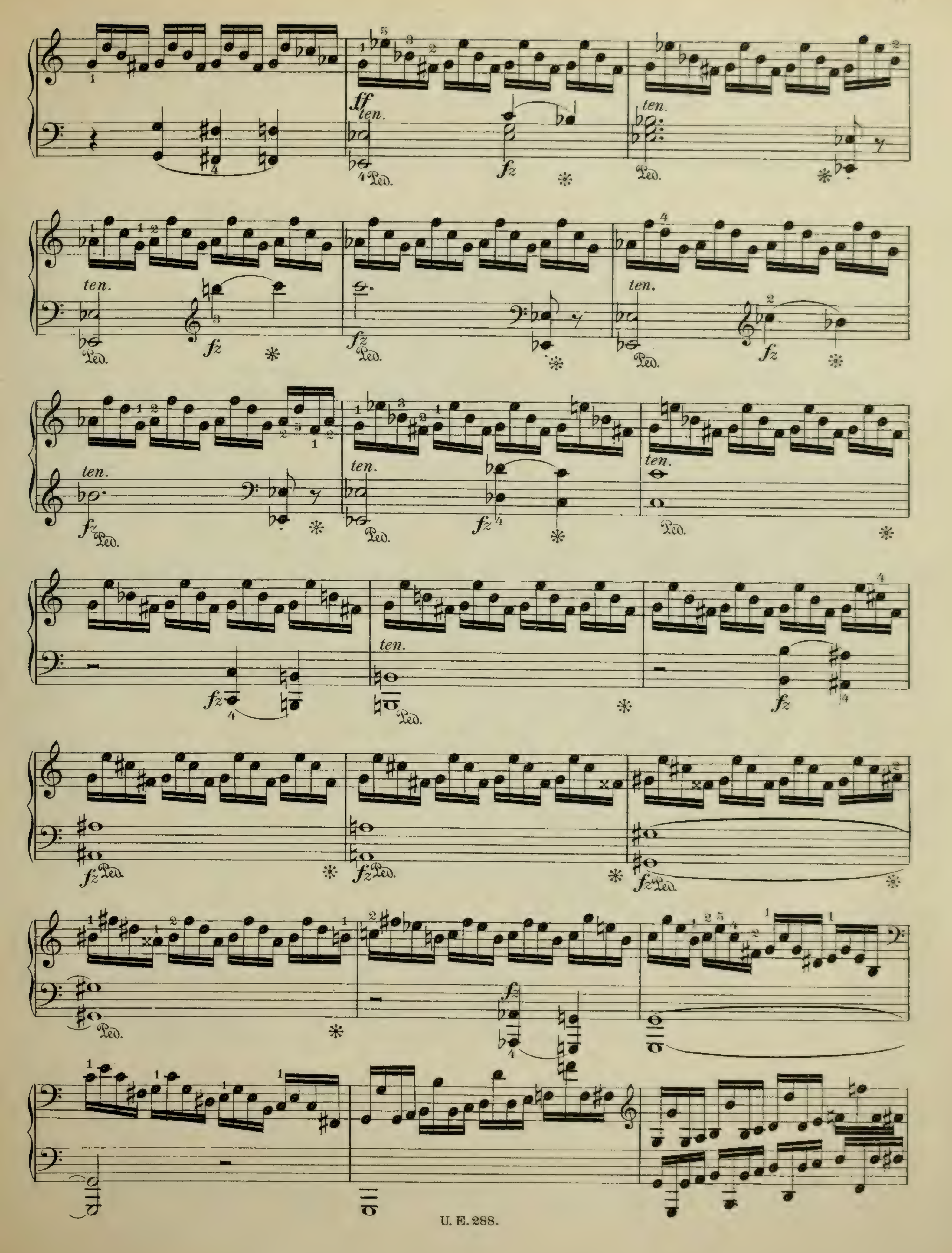

rinf.
dim.
p
ff
fz
fz
fz
fz
fz
Ped.

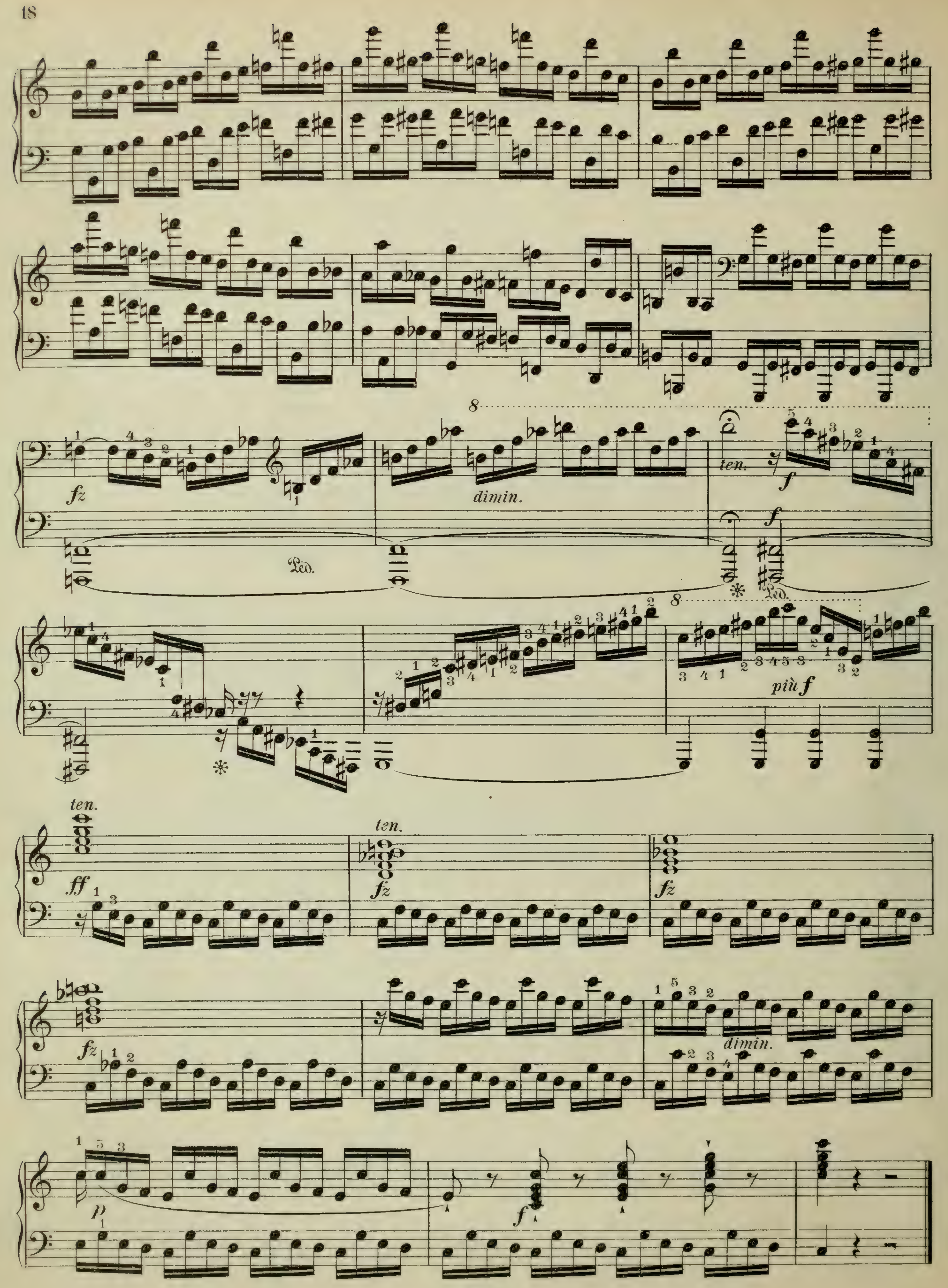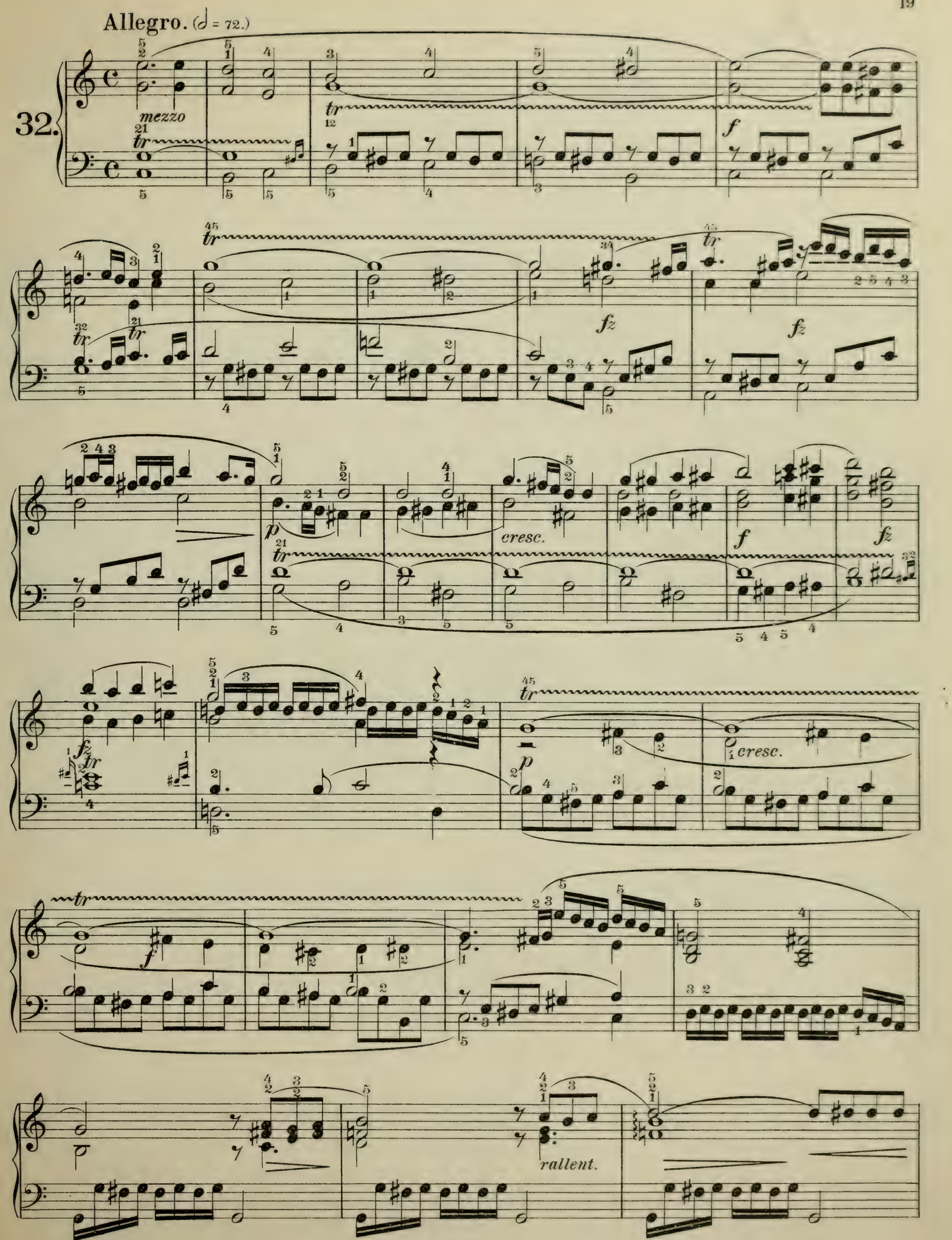


fz
sf
fz
fz
fz
fz
ff
fz
fz
8
fz
fz
fz
fz

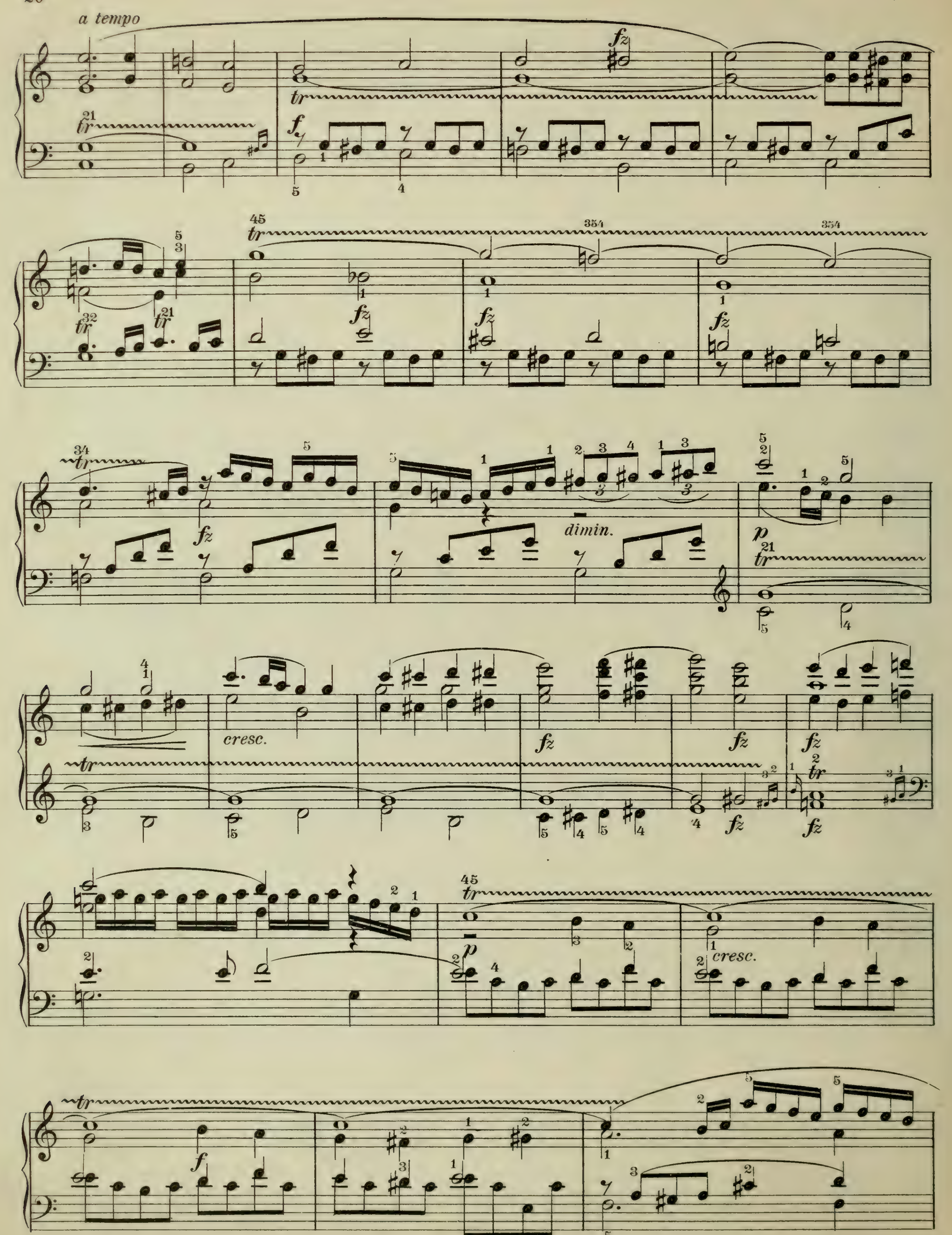

Allegro con molto brio. (♩ = 144.)
31.
f
mezzo
cresc.
f
ten.
ff
ten.
Ped.
fz
ten.
Ped.
ten.
Ped.
fz
ten.
ten.
Ped.
ten.
Ped.
fz
ten.
Ped.
ten.
Ped.
fz
Ped.
ten.
Ped.
fz
Ped.
ten.
Ped.
fz
Ped.
Ped.
fz

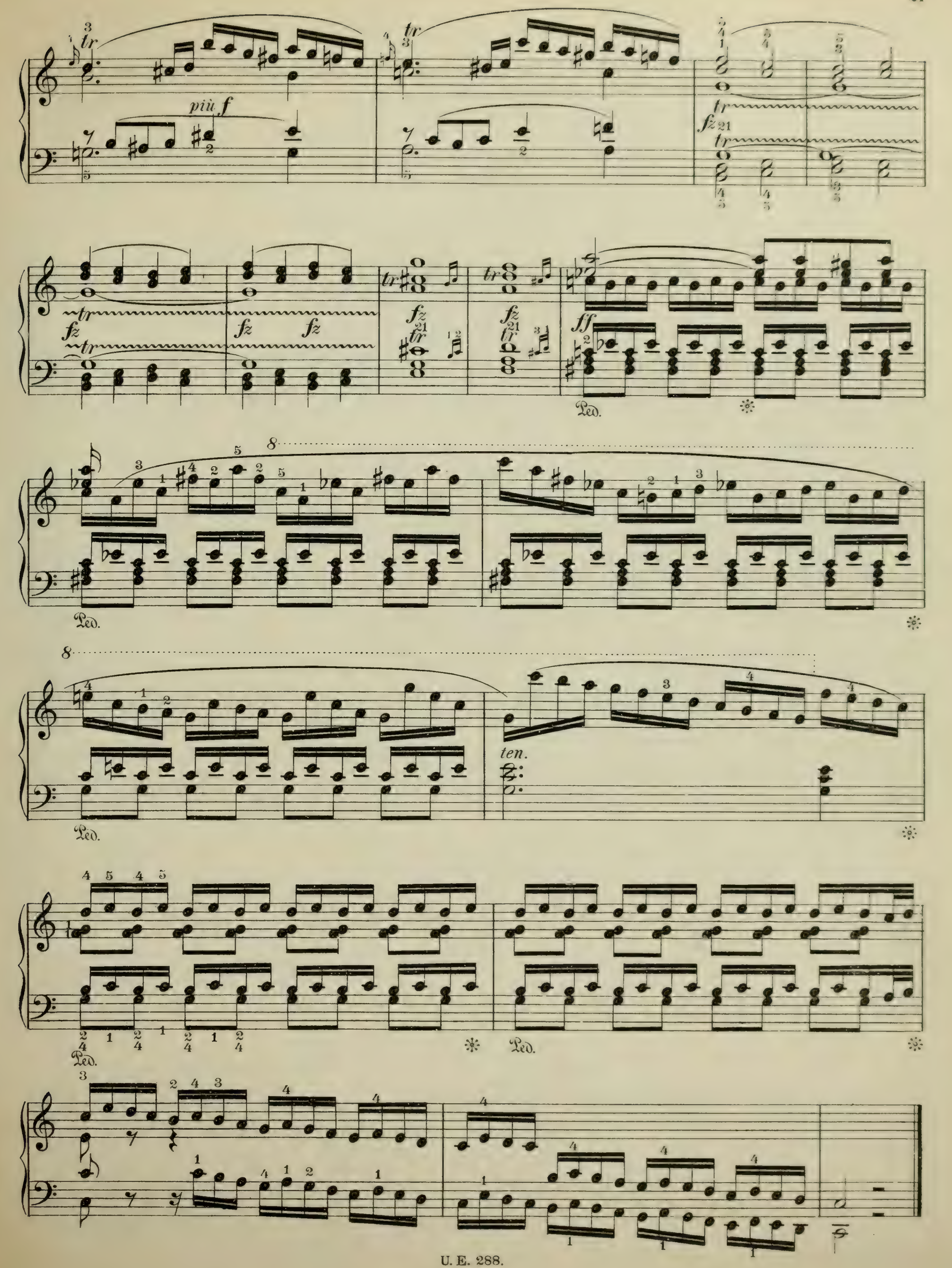

Ped.
fz
ten.
ff
mf
cresc.
f


ff
ten.
fz
Ped.
U. E. 288.

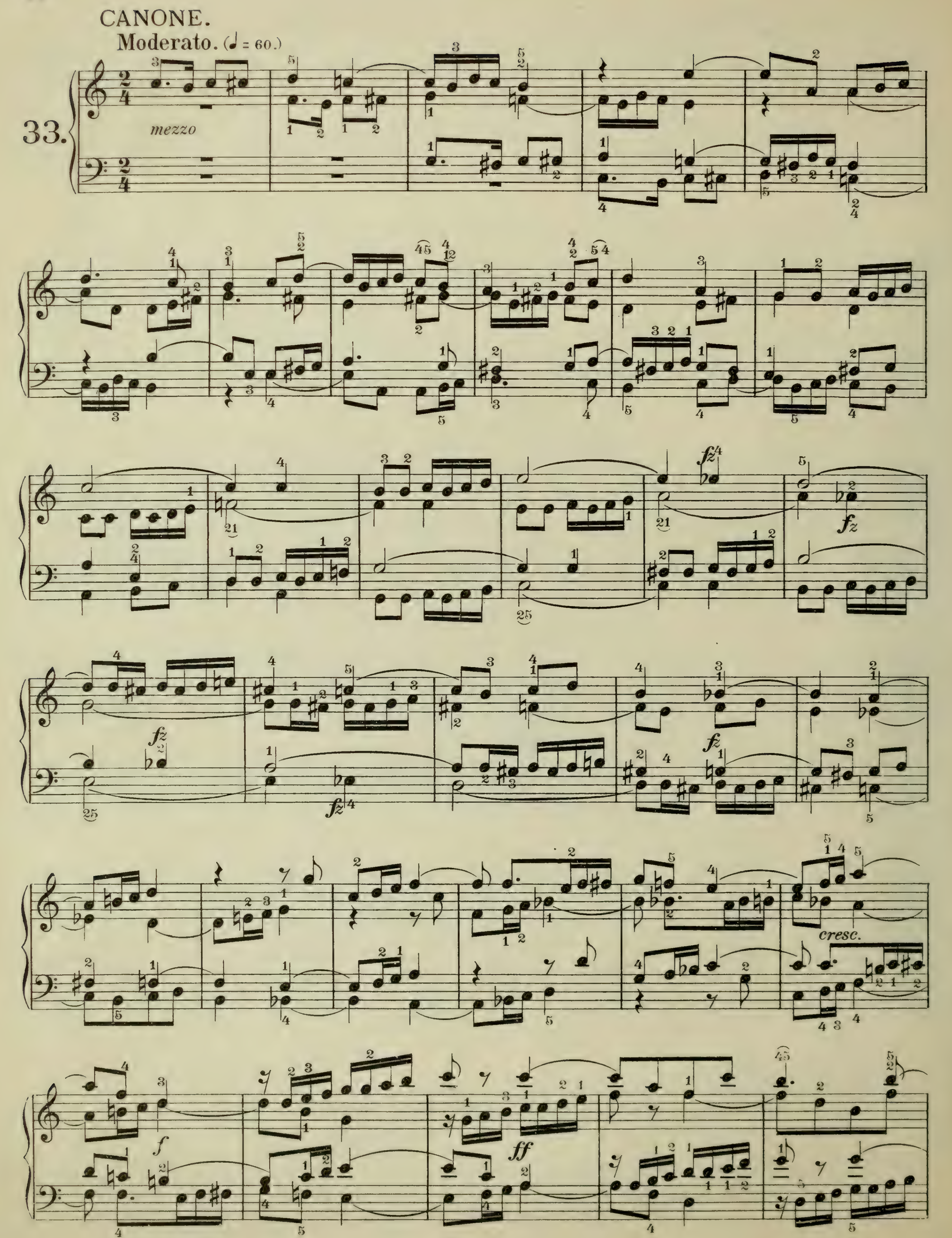

fz
dimin.
ten.
f
Ped.
più f
ten.
ff
fz
dimin.
p


Allegro. (𝅗𝅥 = 72.)
32.
mezzo
tr
f
fz
p
cresc.
rallent.

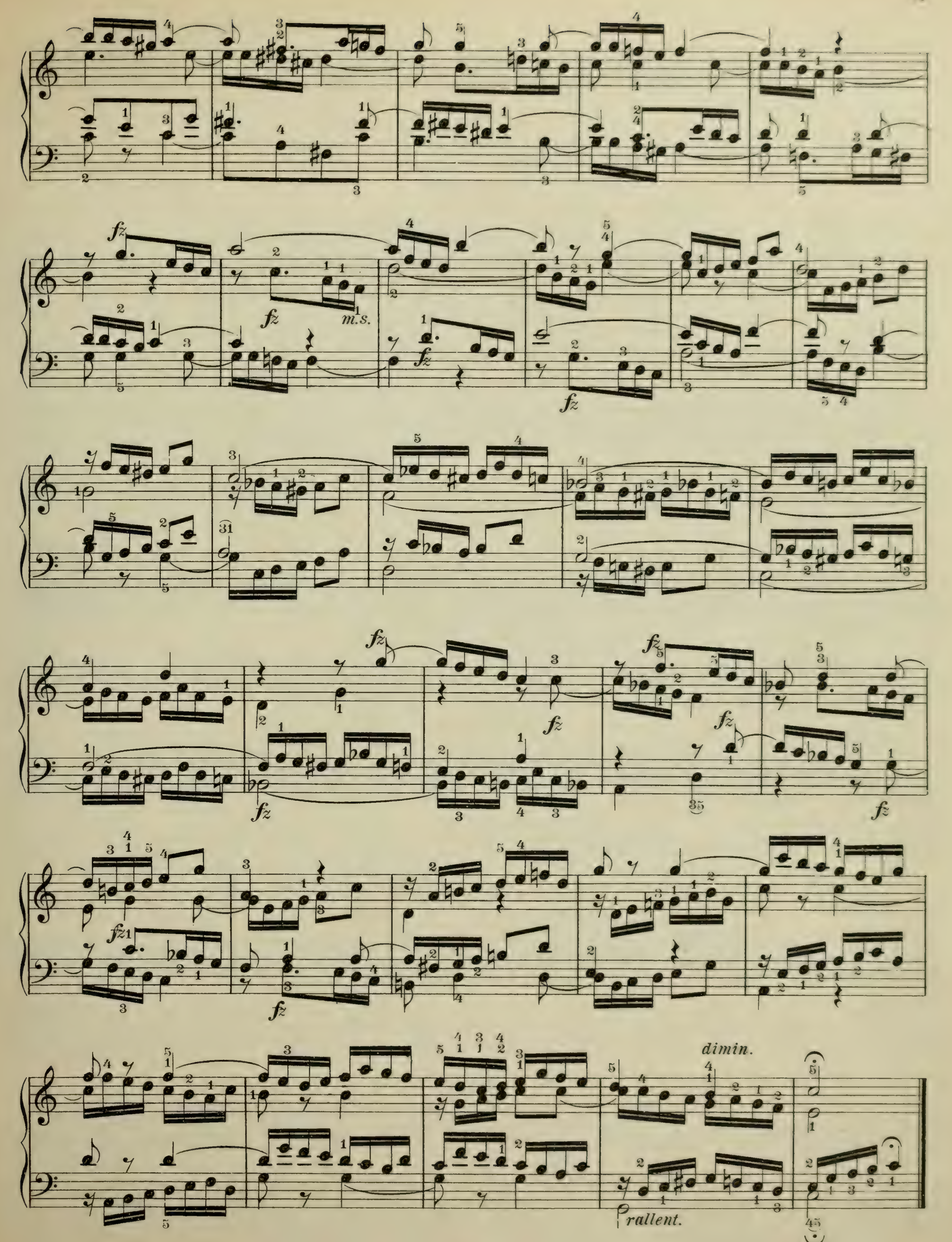

a tempo
fz
f
tr
dimin.
p
cresc.
fz
f

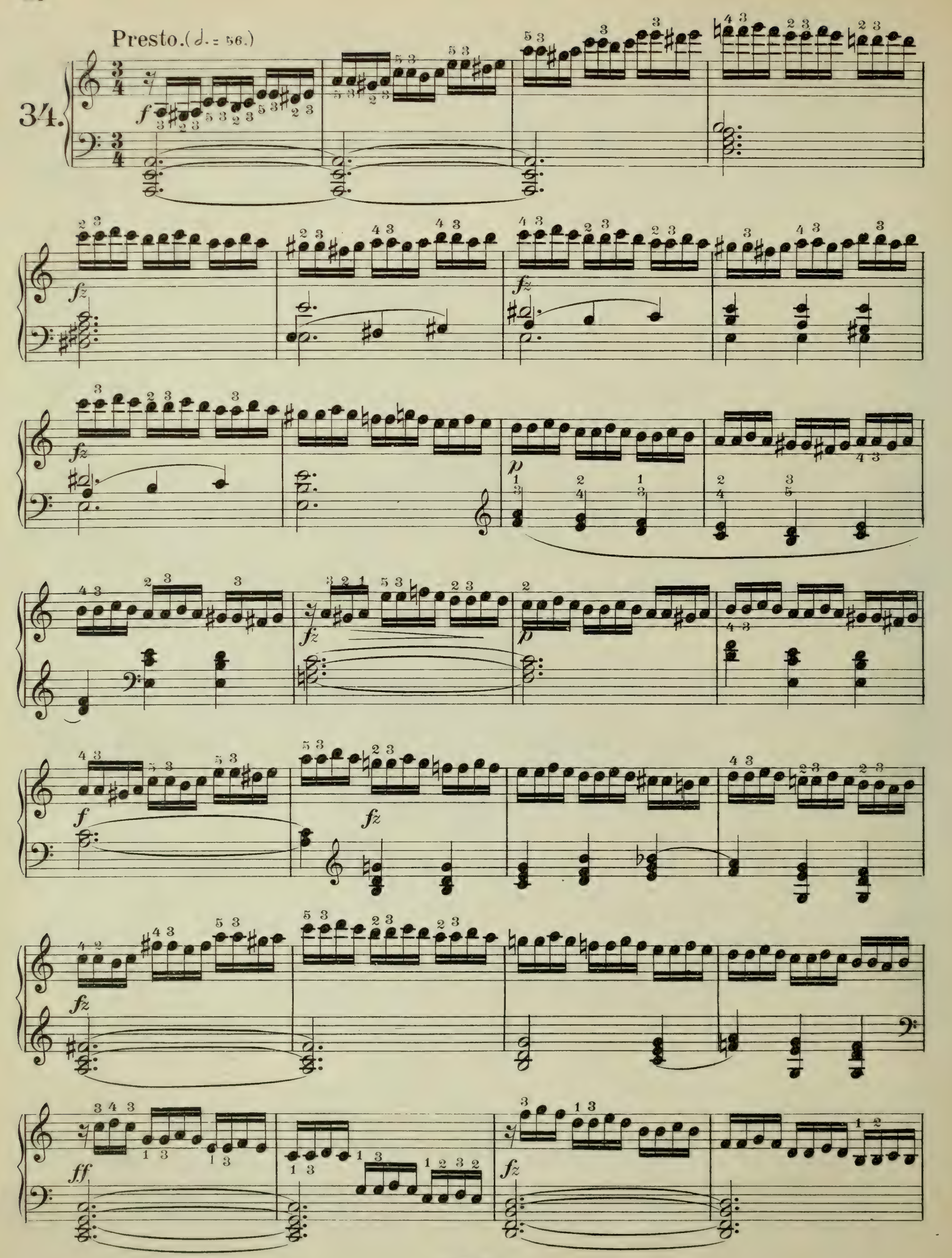


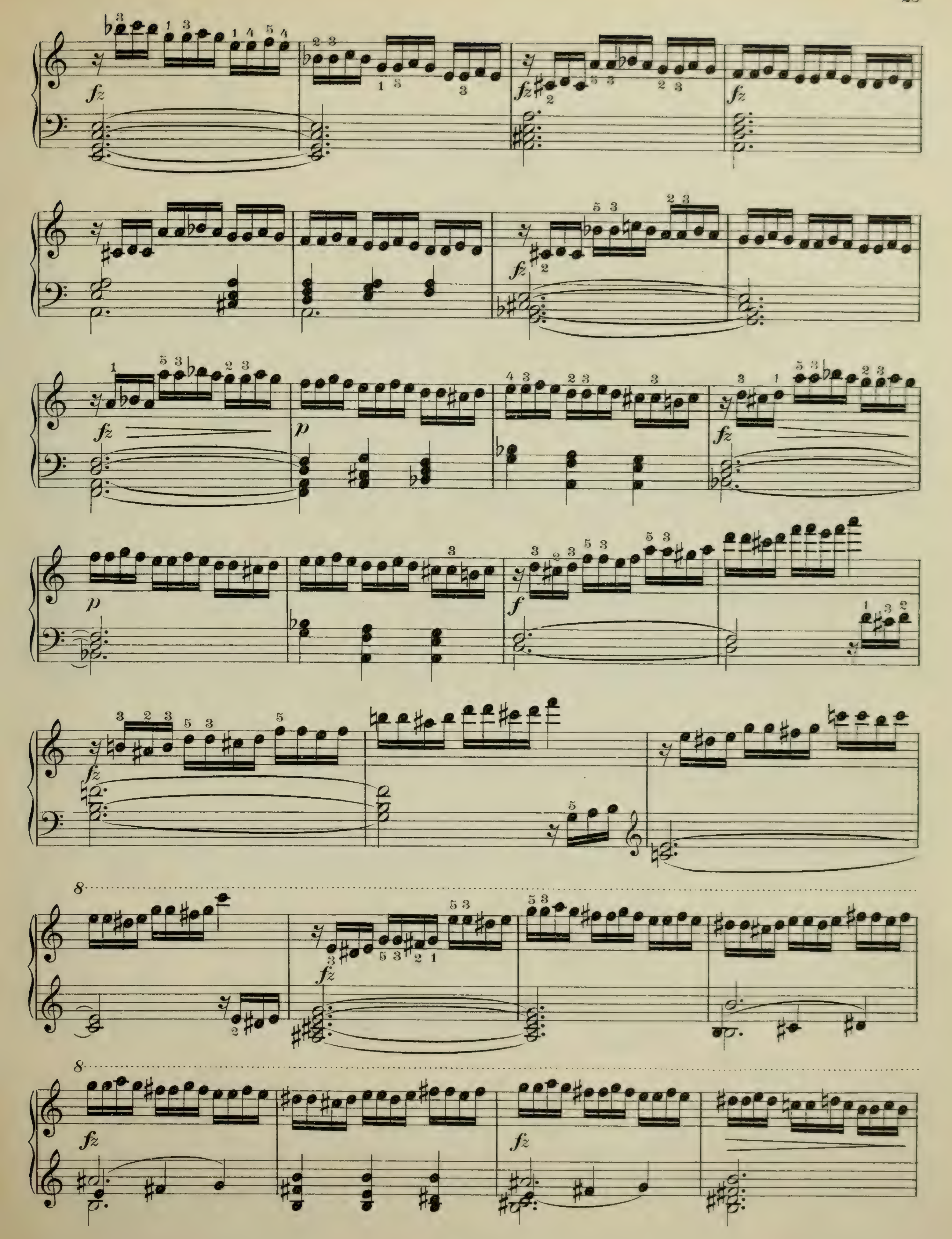
più f
fz
ff
ten.

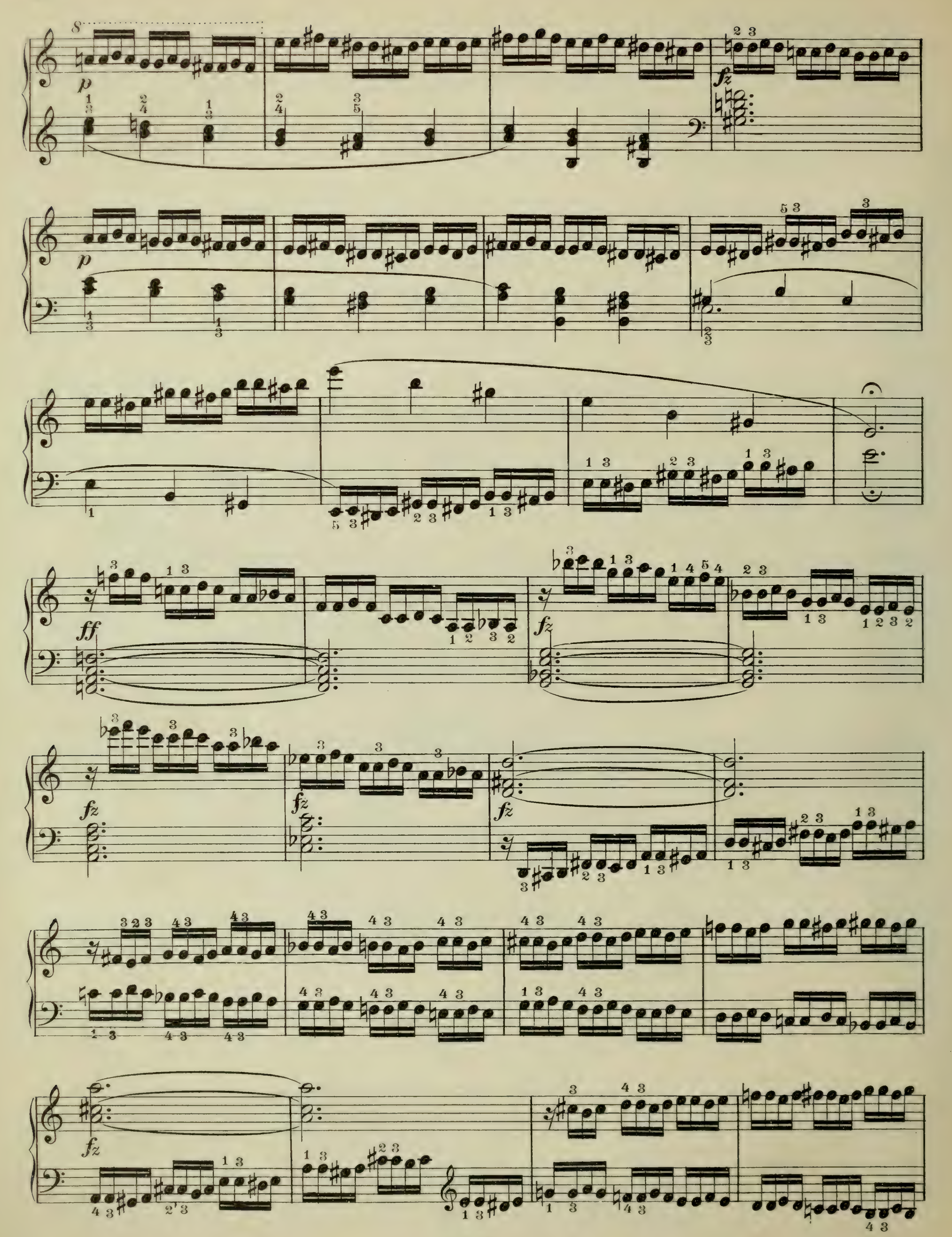


CANONE.
Moderato. (♩ = 60.)
33.
mezzo
fz
cresc.
f
ff

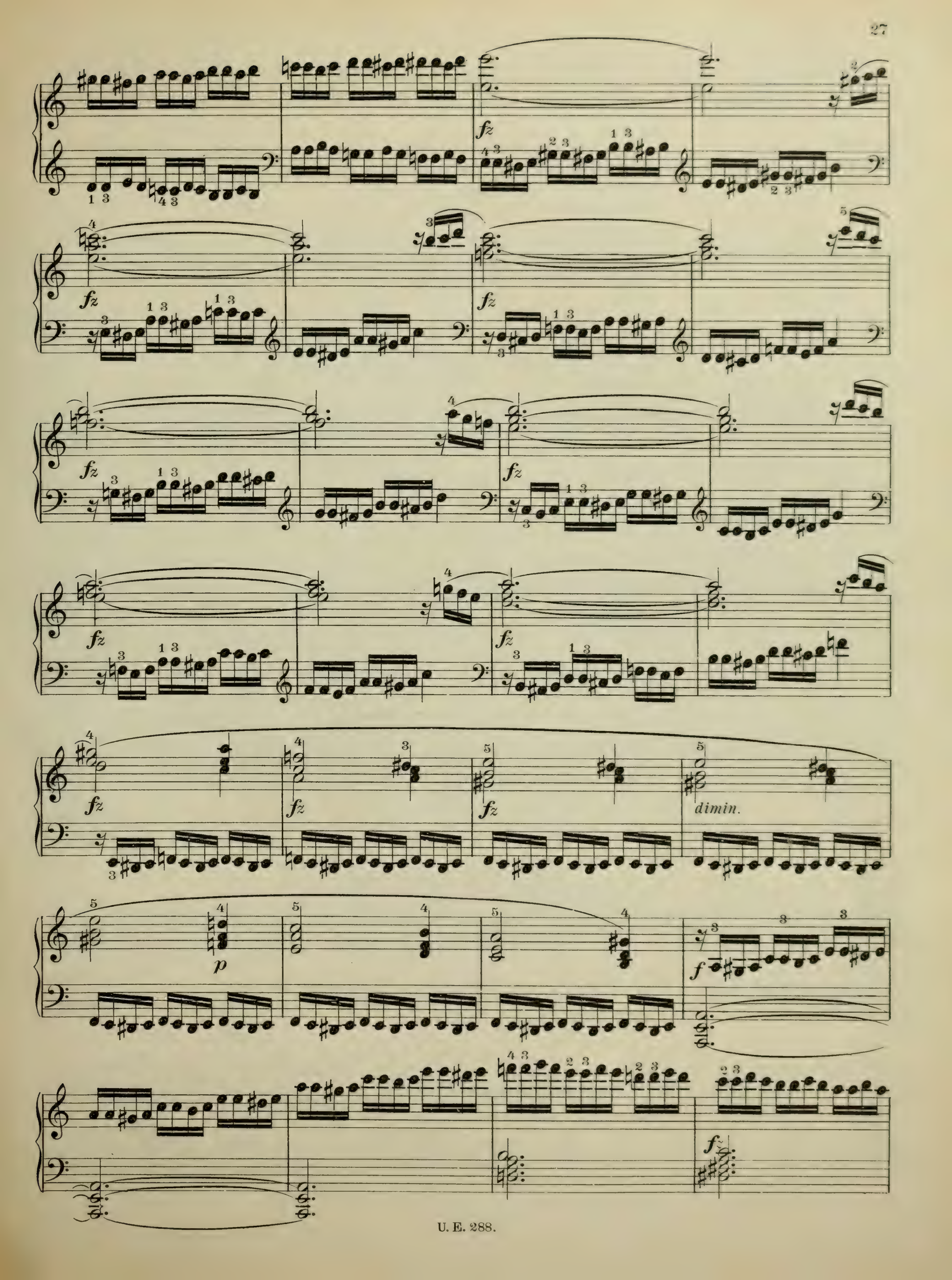

fz
m.s.
dimin.
rallent.


Presto. (♩. = 56.)
34.
f
fz
p
ff

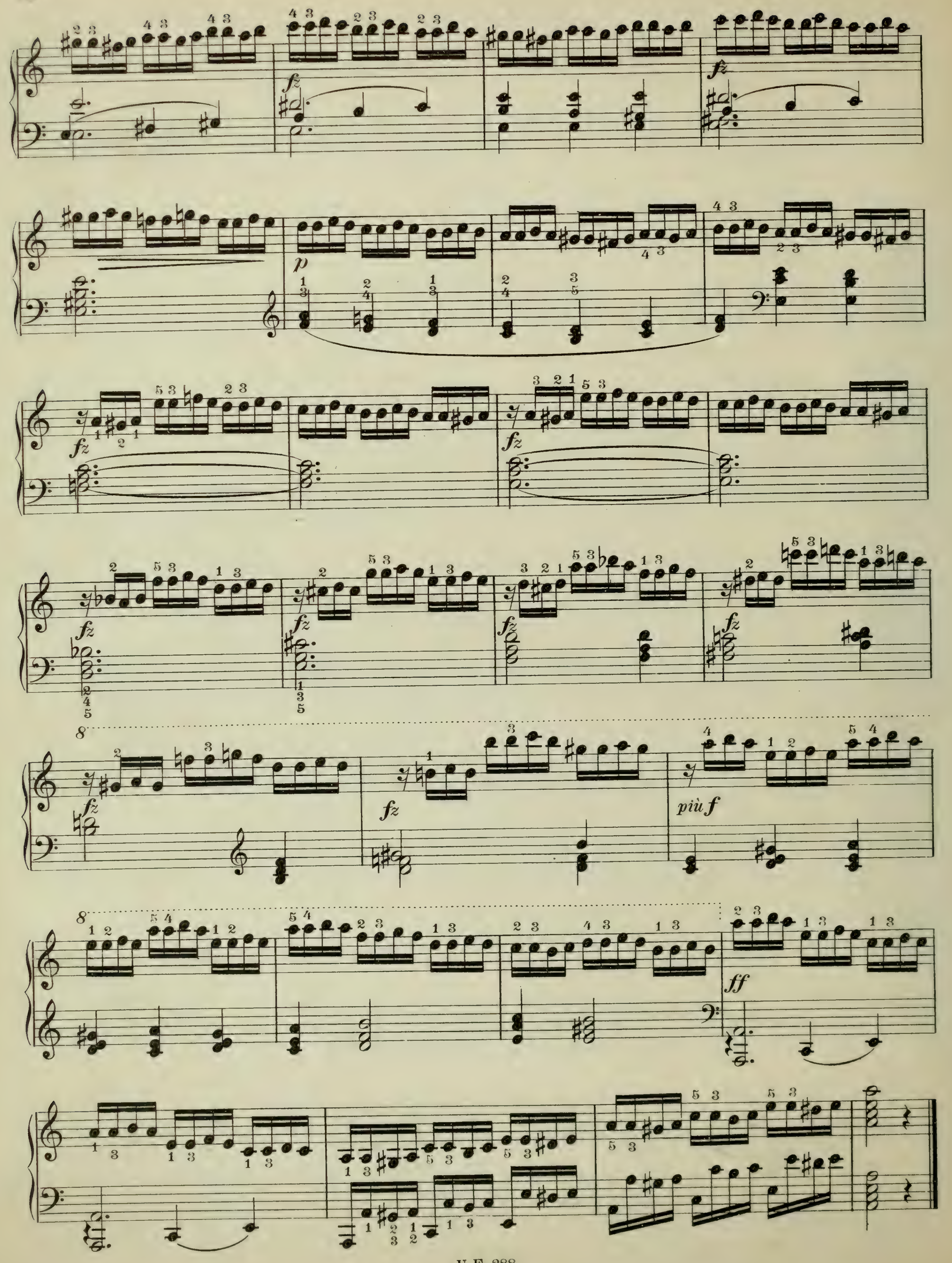

fz
p
f
8



p
fz
p
ff
fz
fz
fz
fz
fz



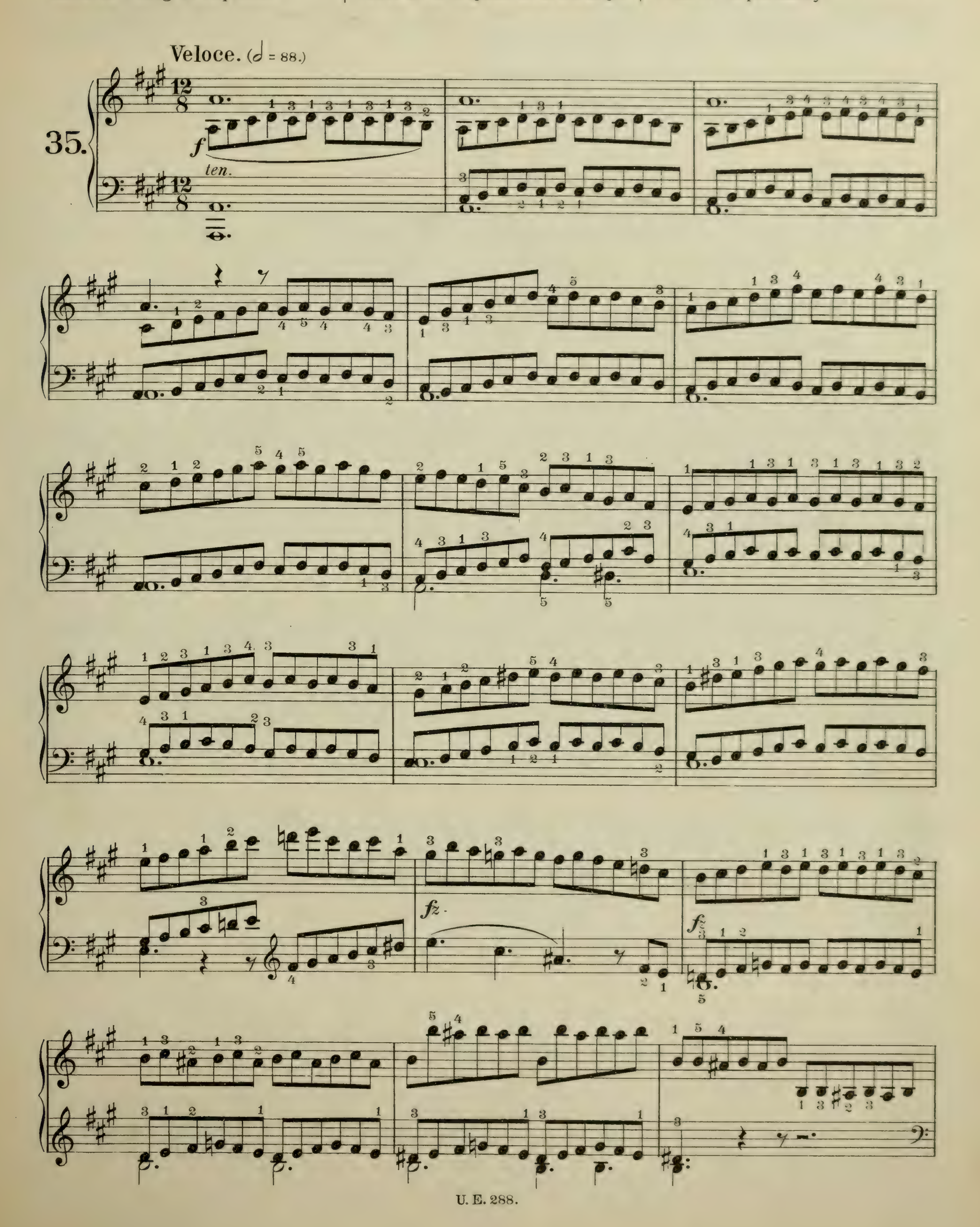
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
dimin.
p
f
fz

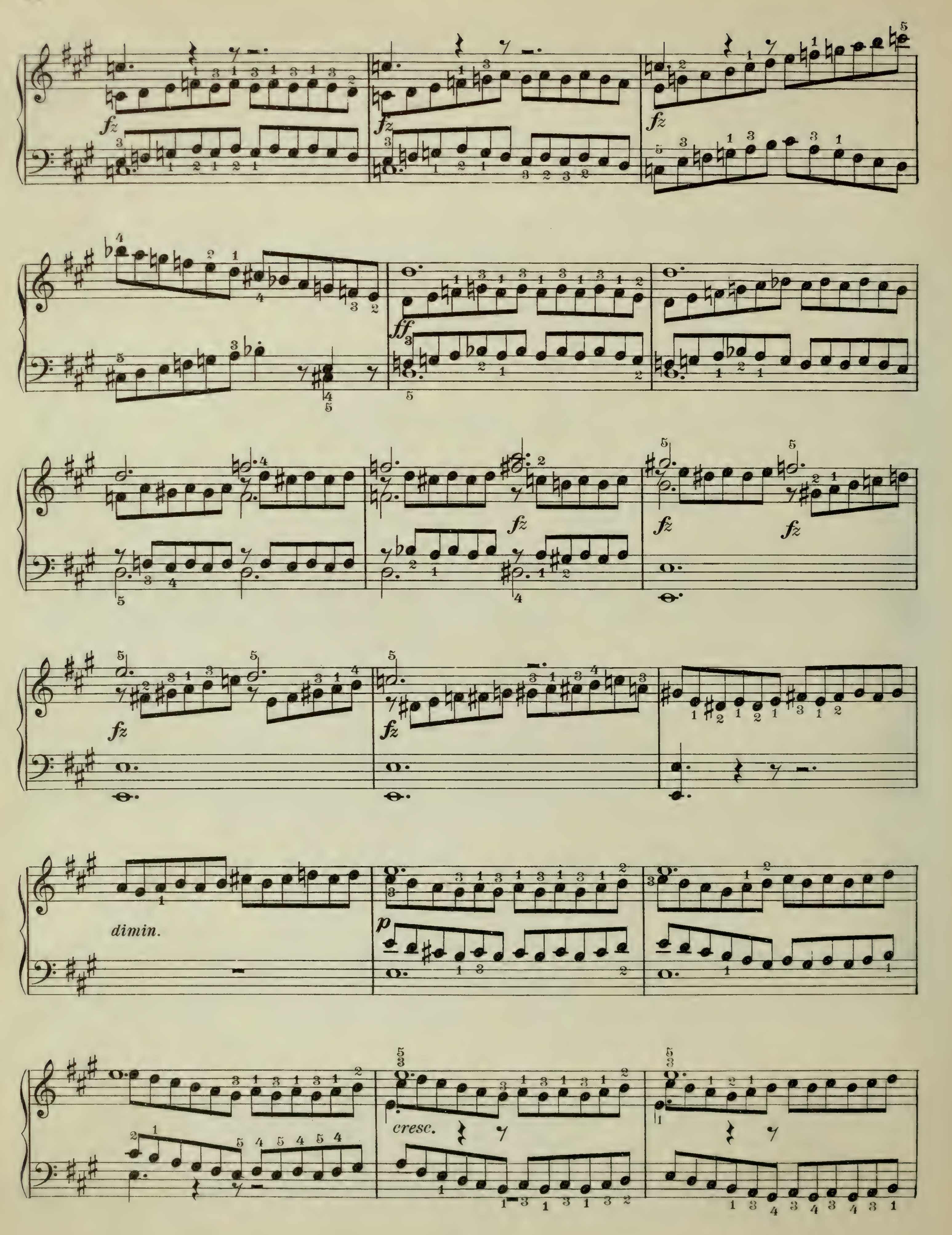

fz
p
fz
fz
fz
fz
fz
fz
fz
fz
più f
ff

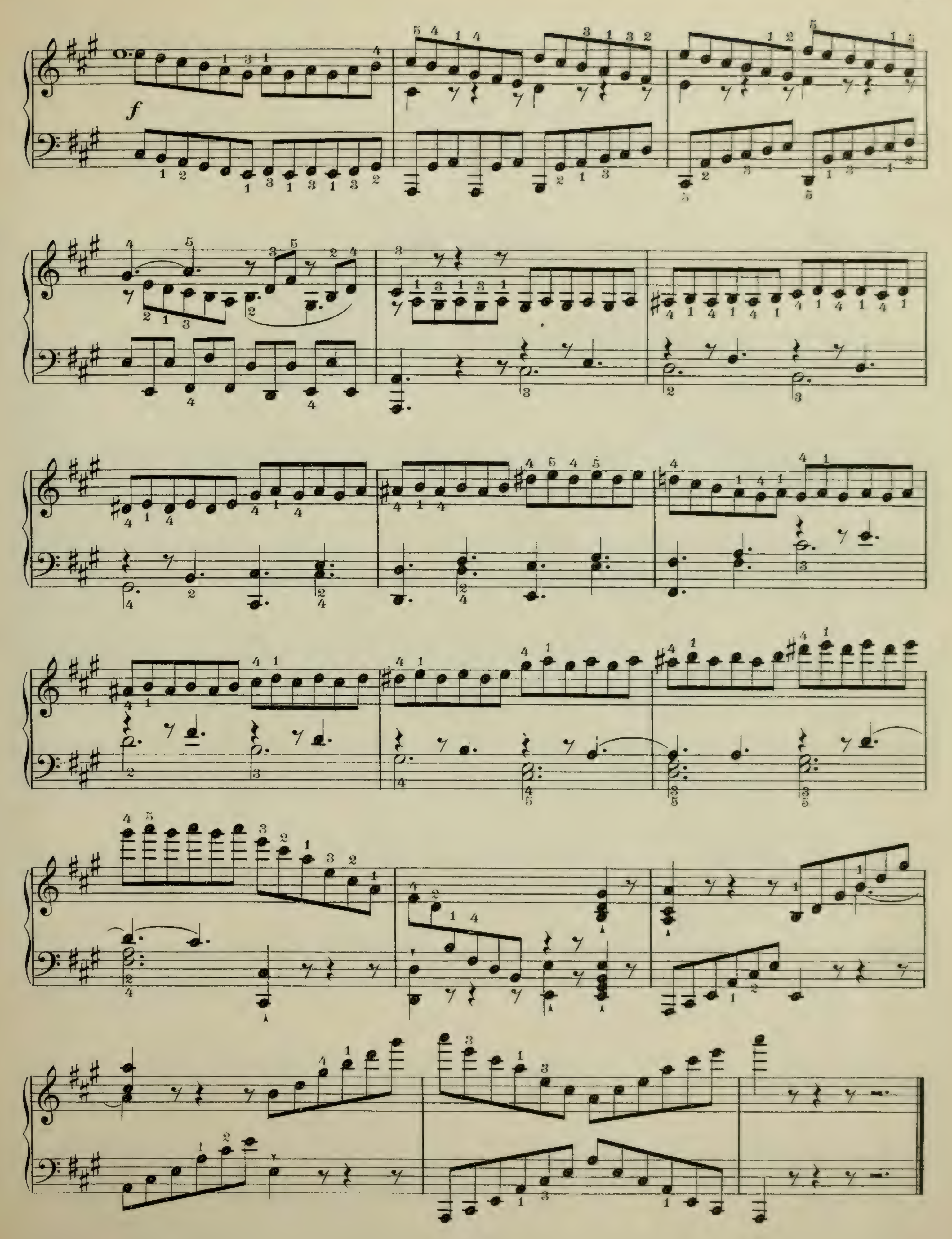
Der folgende Fingersatz ist wegen seiner Eigenthümlichkeit als eine sehr nützliche Übung zu empfehlen.

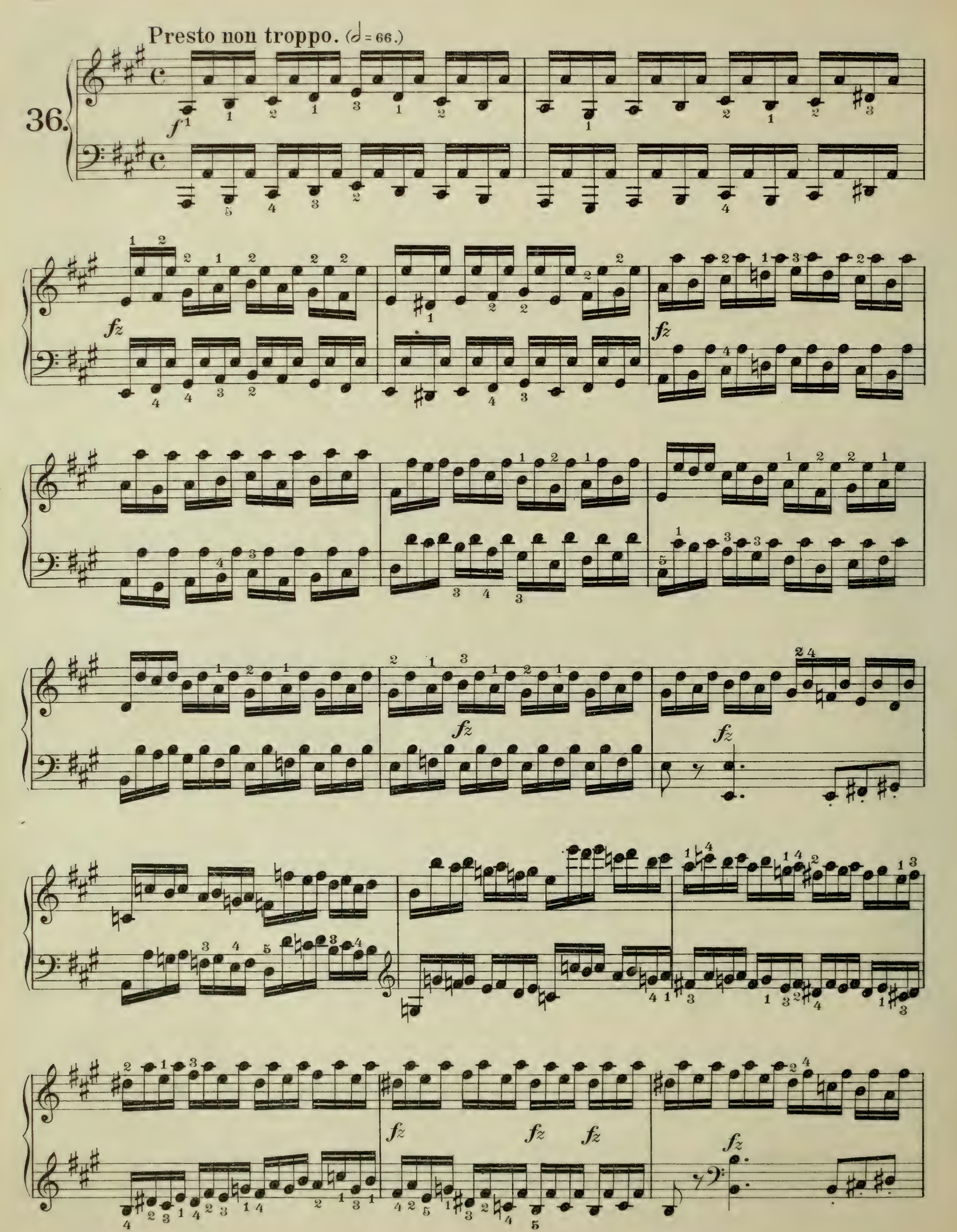
On recommande de pratiquer continuellement le morceau suivant, à cause de la singularité de son doigté.

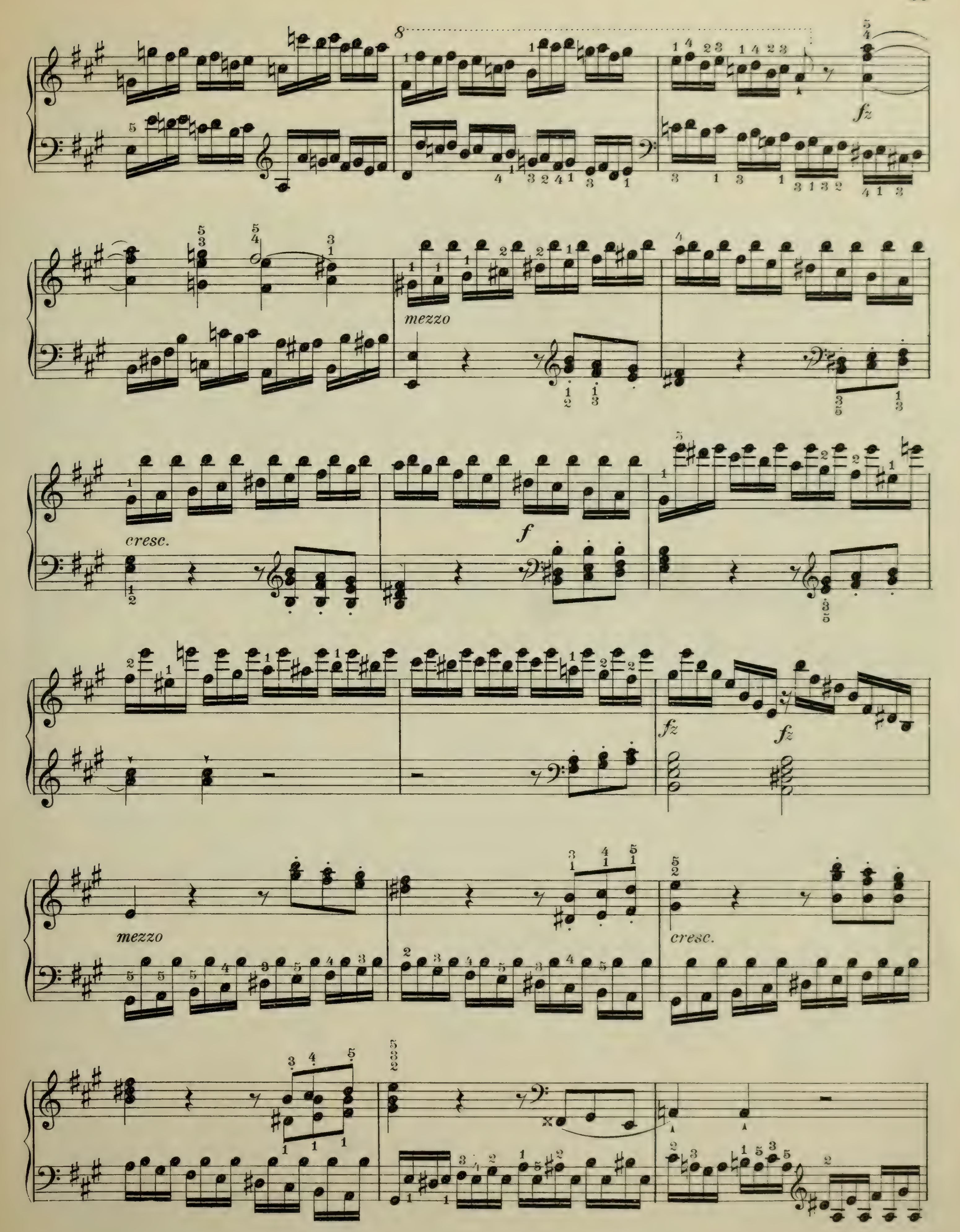
The following fingering is to be recommended as excellent practice on account of its peculiarity.



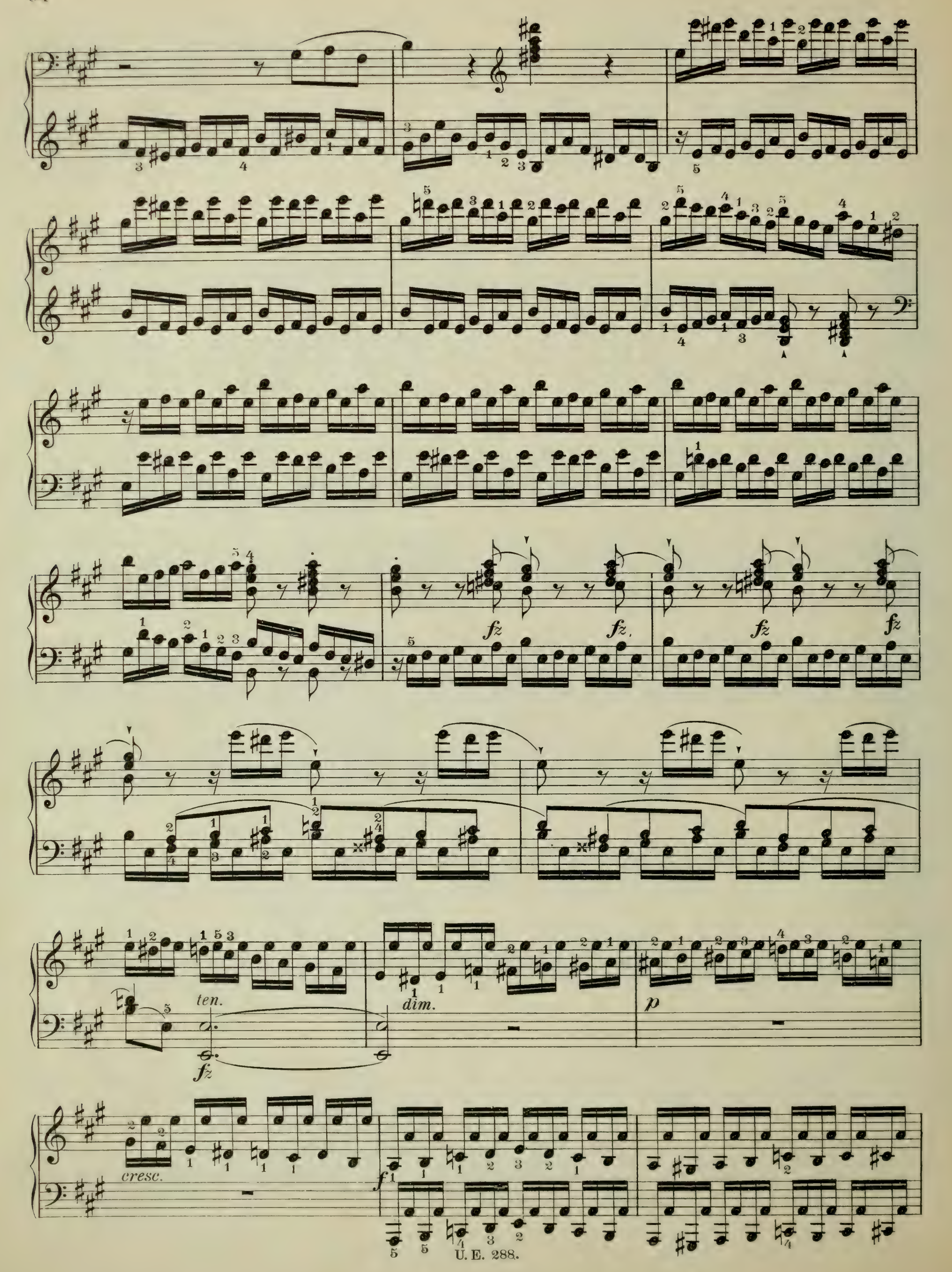

fz
ff
dimin.
p
cresc.

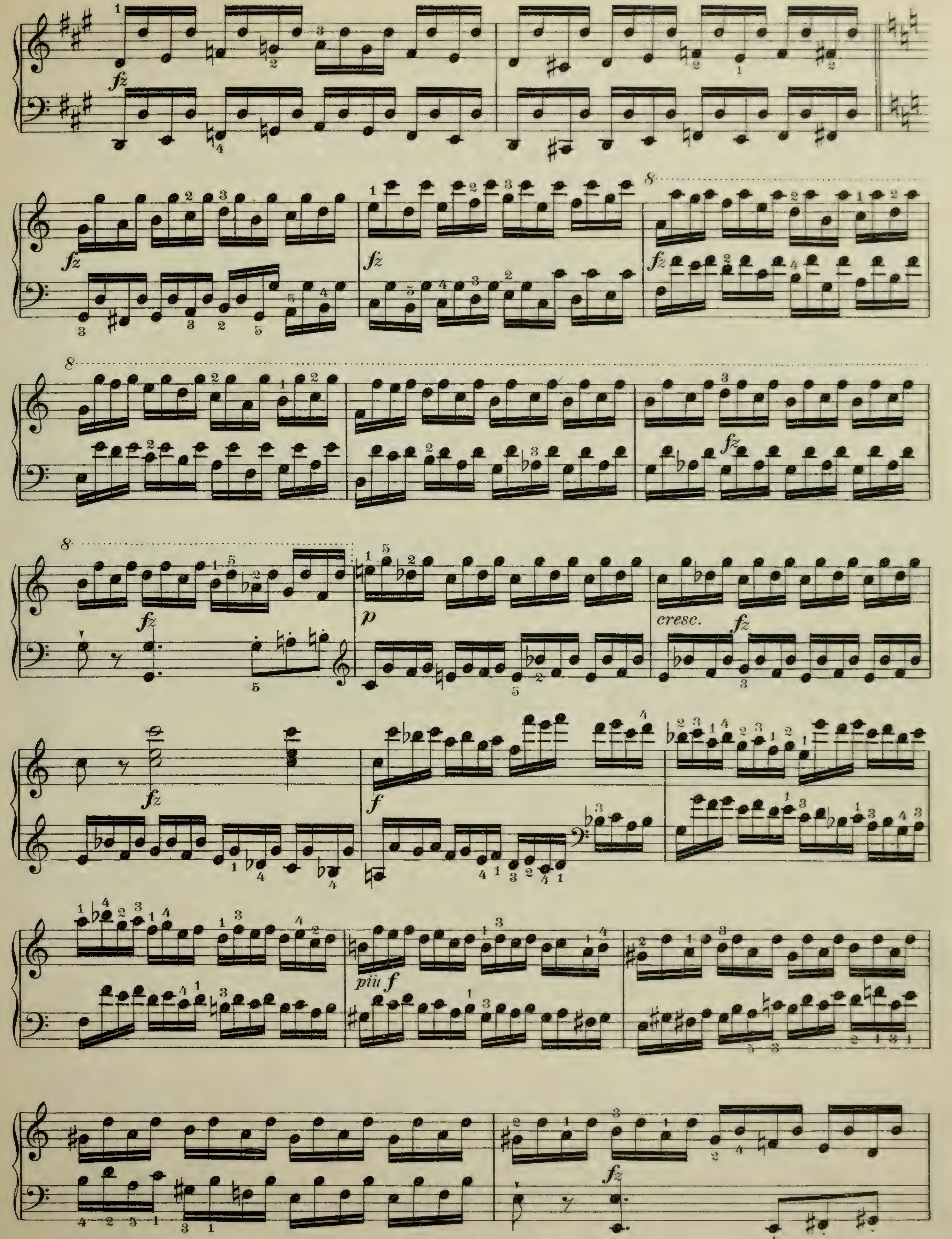

f

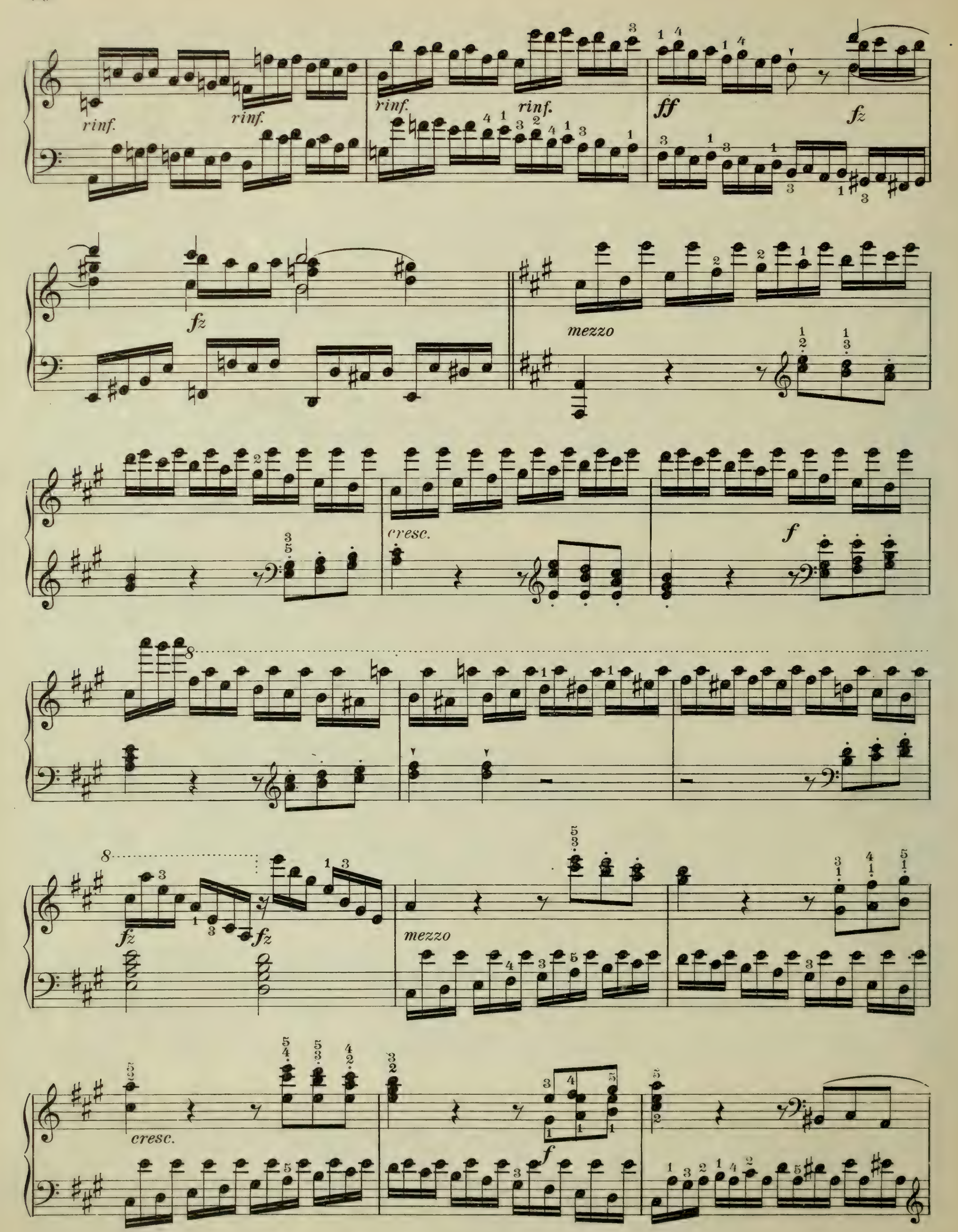

Presto non troppo. (𝅗𝅥 = 66.)
36.
f
fz
fz
fz
fz
fz
fz
fz
fz
fz



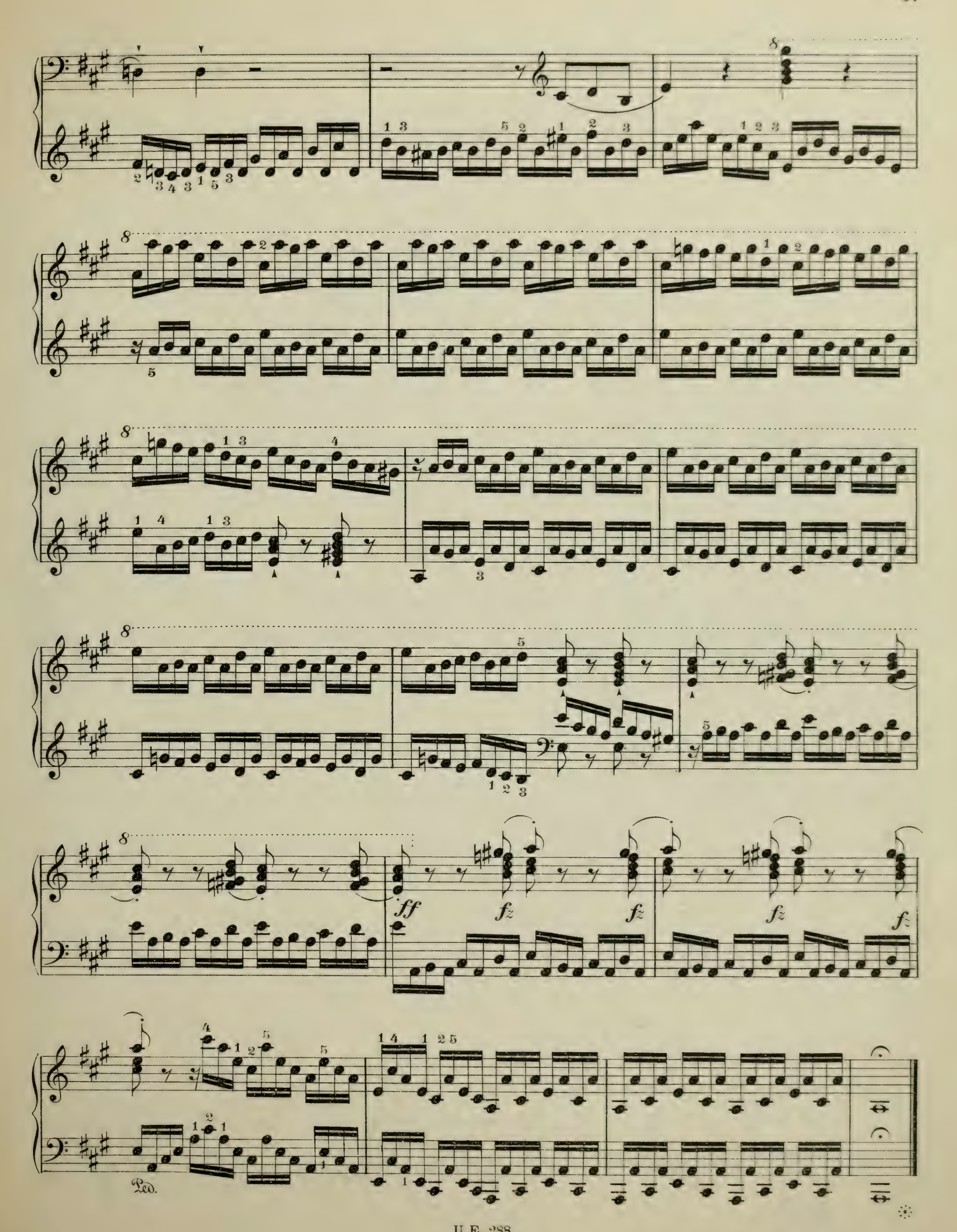
mezzo
cresc.
f
fz
fz
fz
mezzo
cresc.


fz
fz
fz
fz
ten.
fz
dim.
p
cresc.
f


fz
p
cresc.
f
più f

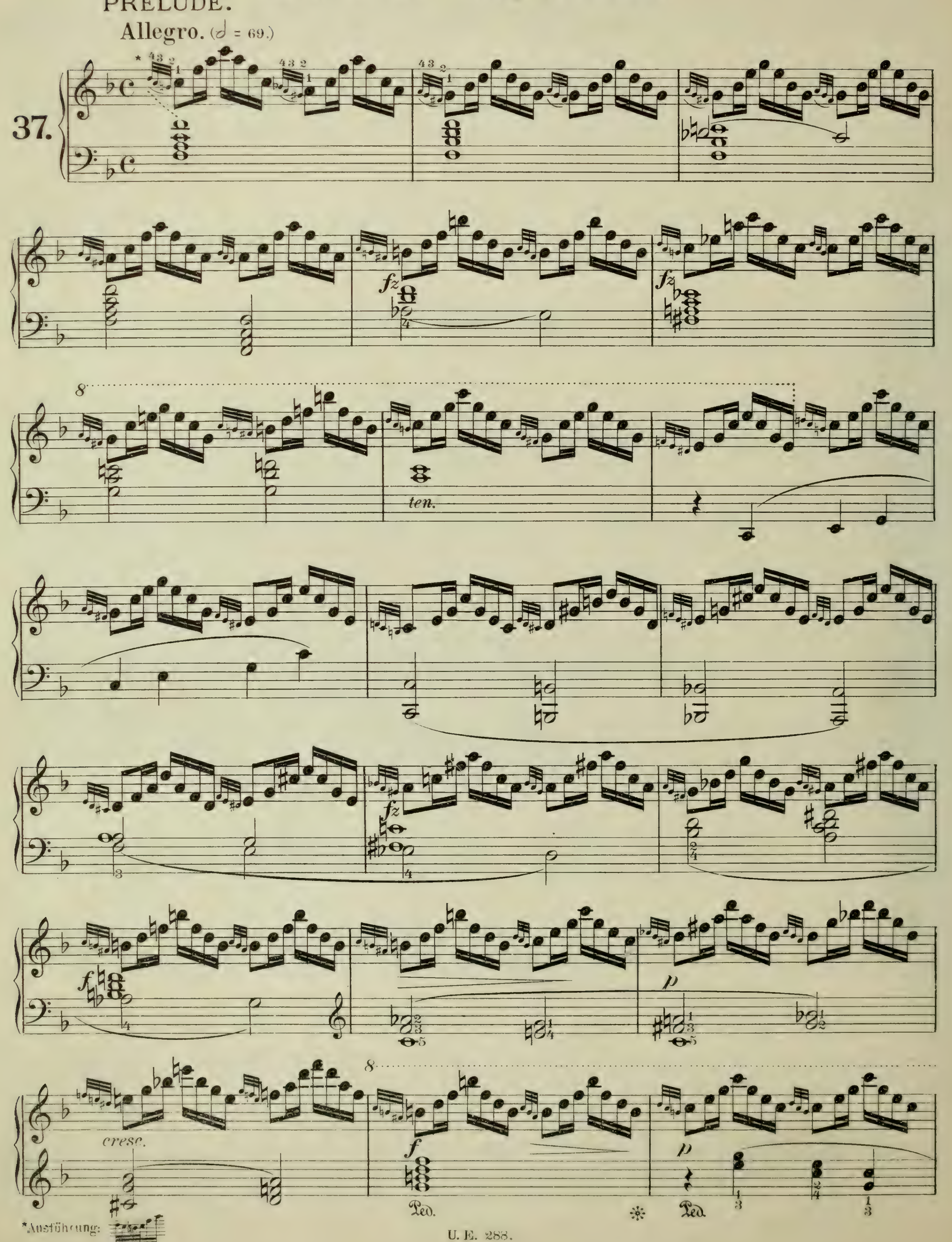


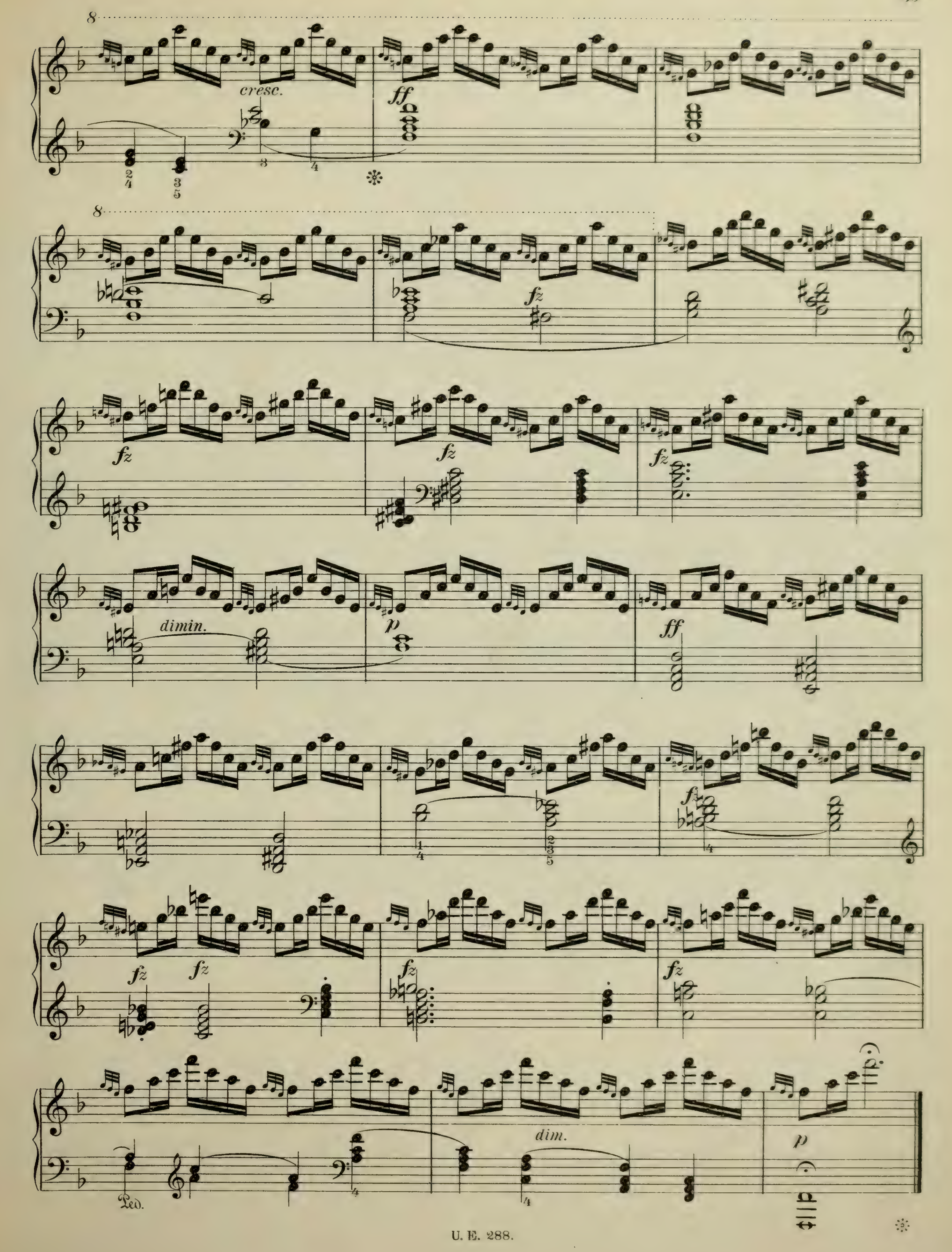
rinf.
rinf.
rinf.
rinf.
ff
fz
fz
mezzo
cresc.
f
8
fz
fz
mezzo
cresc.
f

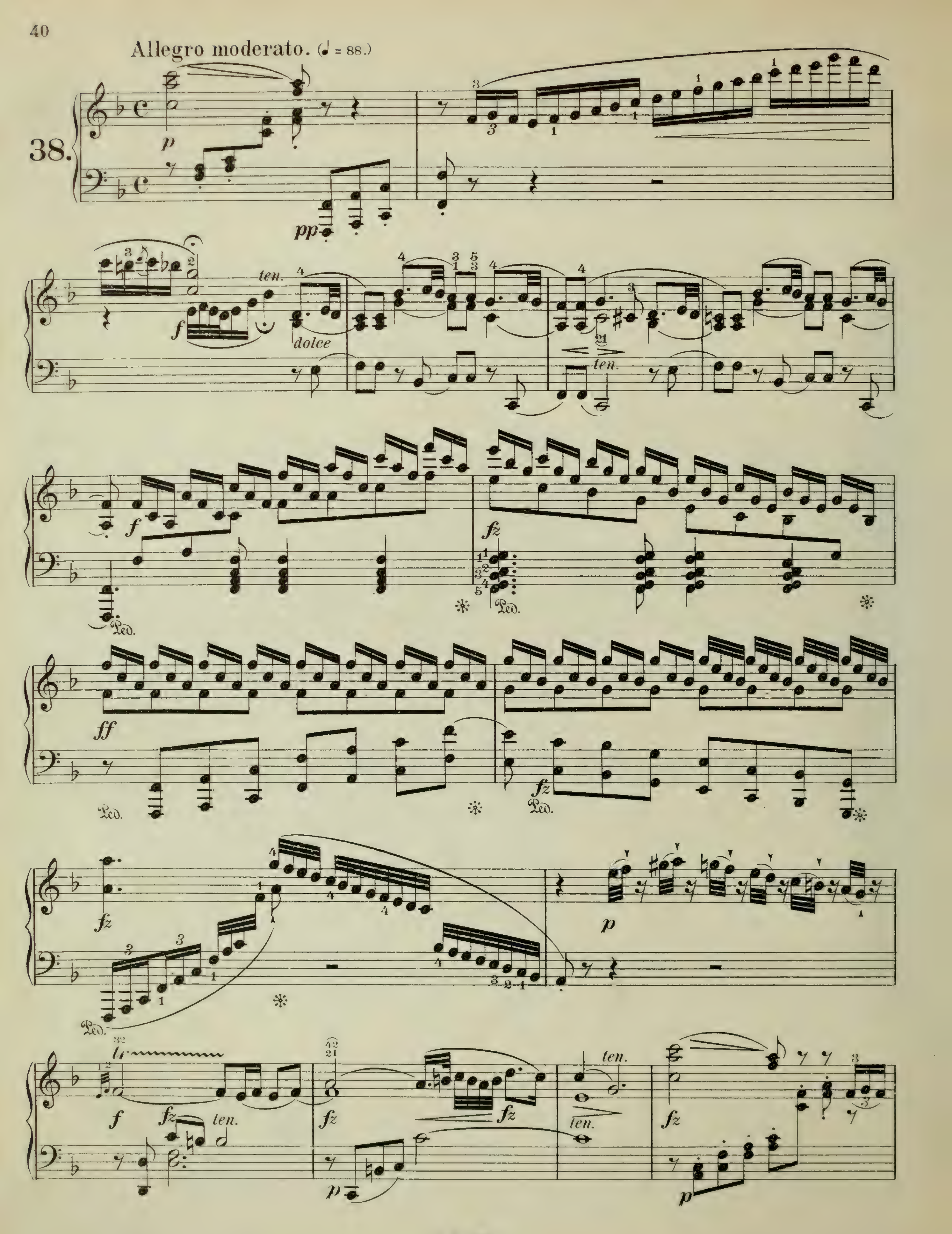

ff
fz
fz
fz
fz
Ped.

Suite de cinq pièces.

PRÉLUDE.




cresc.
ff
fz
dimin.
p
ff
fz
dim.
p


Allegro moderato. (♩ = 88.)
38.
p
pp
f
ten.
dolce
fz
ff
tr



ten. *p*

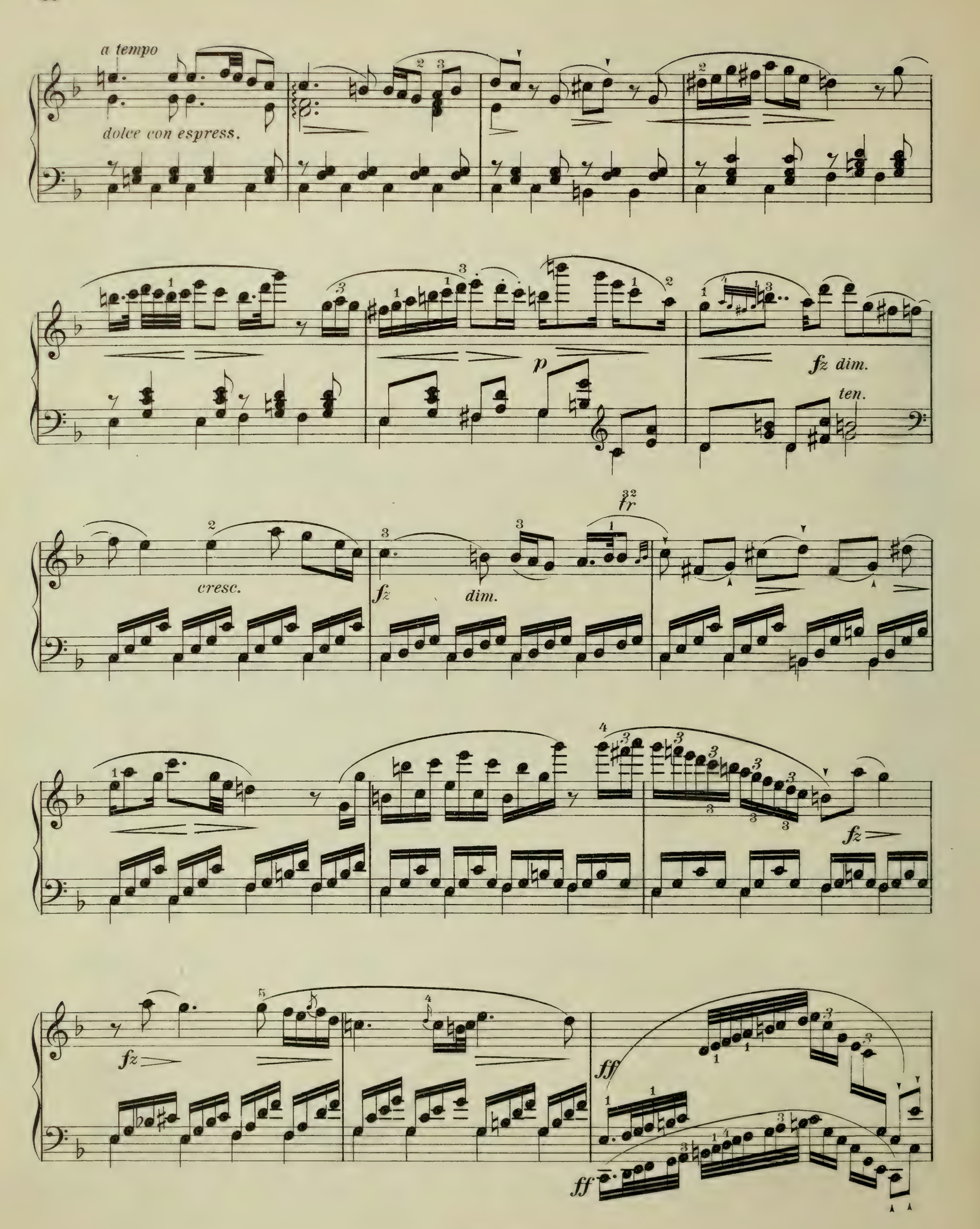
ten. cresc. *f* ten. *f*

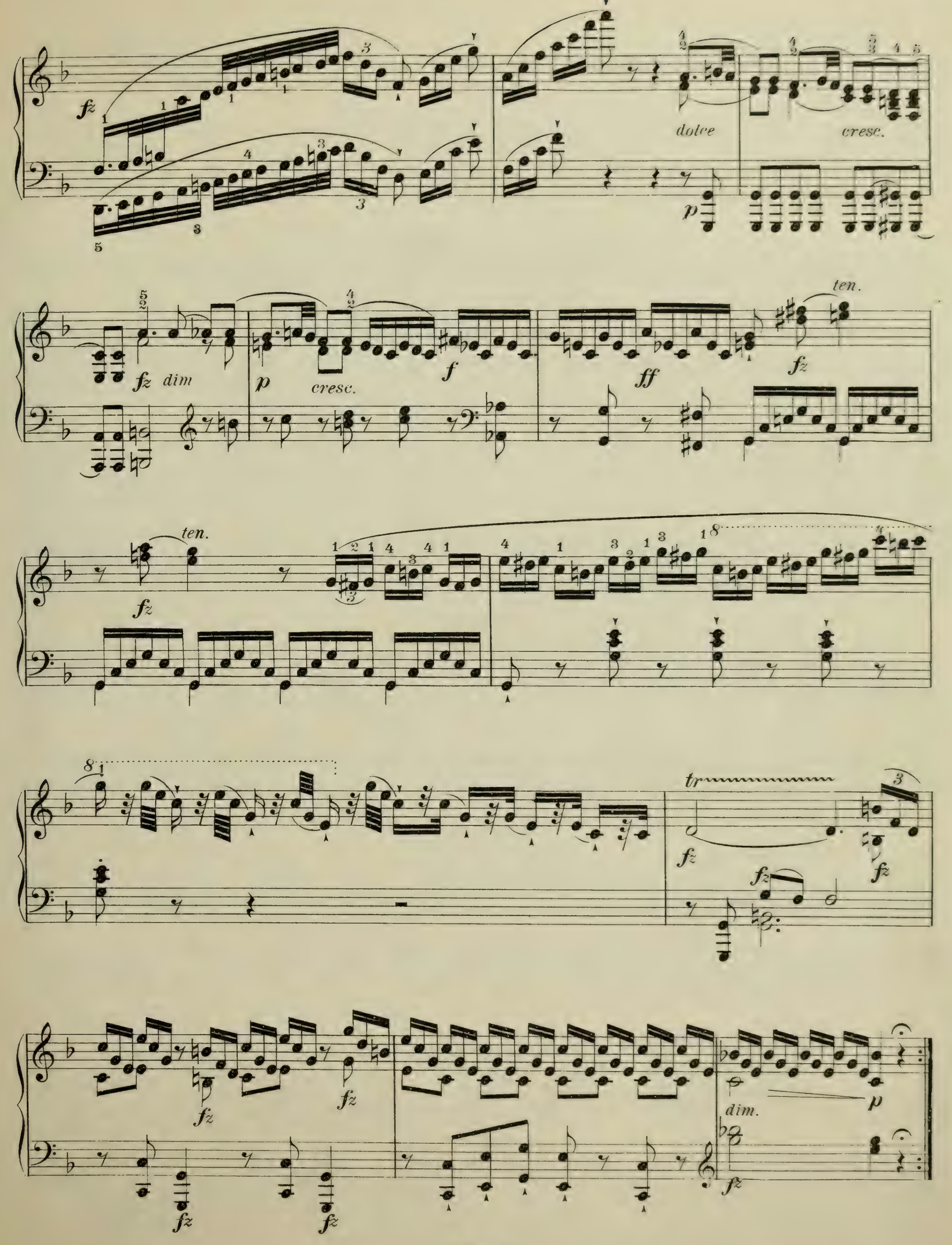
fz *fz* Ped.

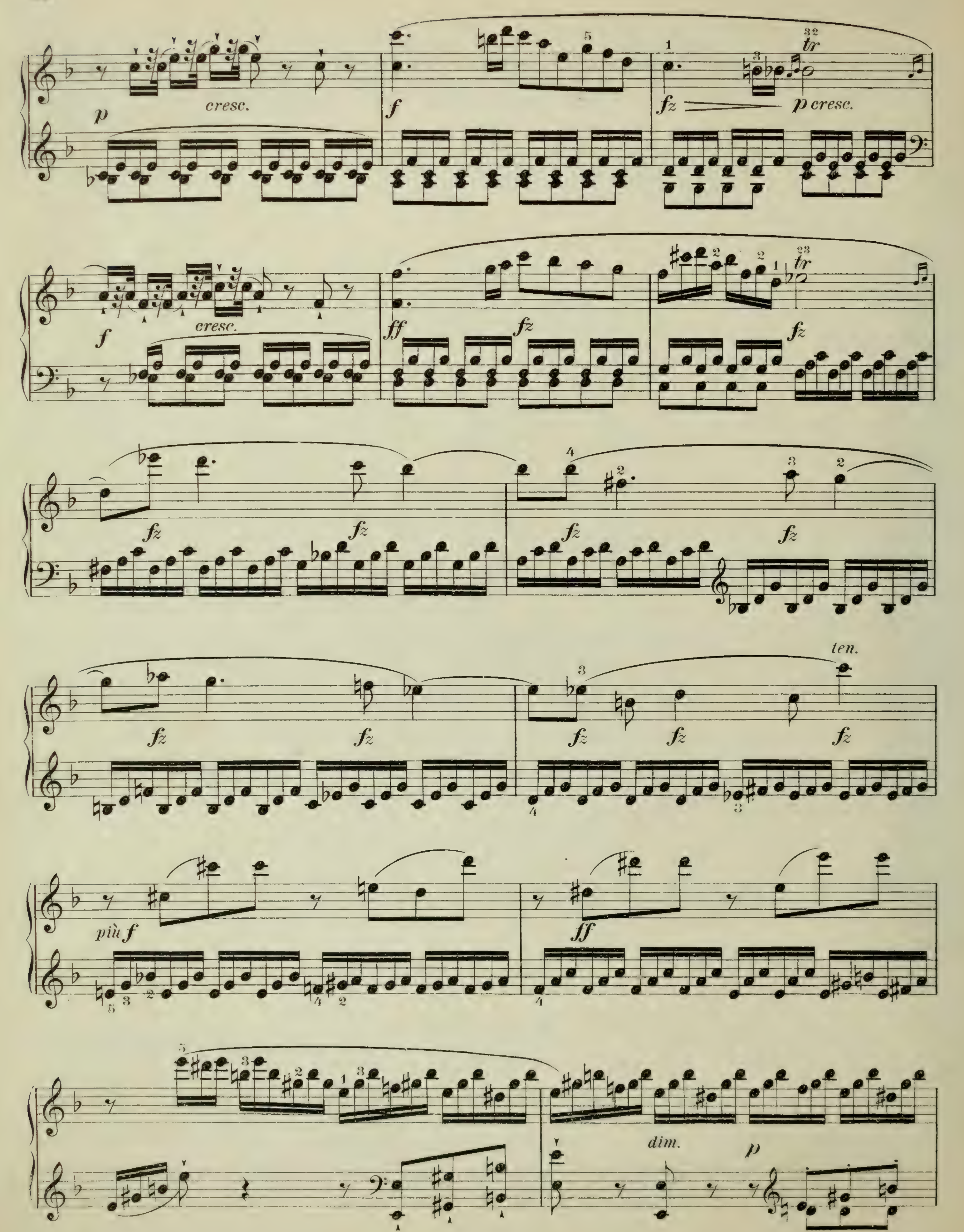
ten. Ped. ten. *fz*

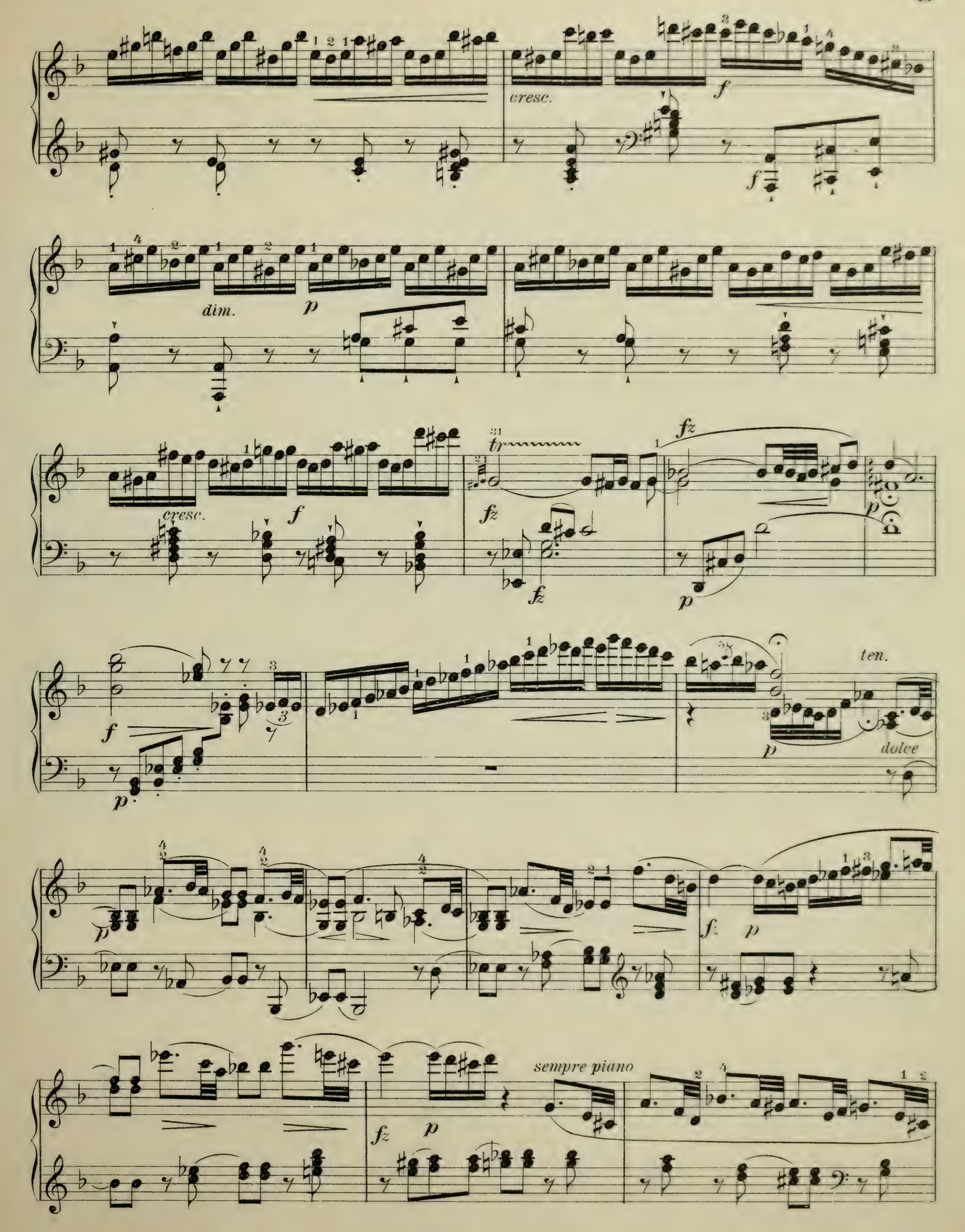
fz *fz* *fz*

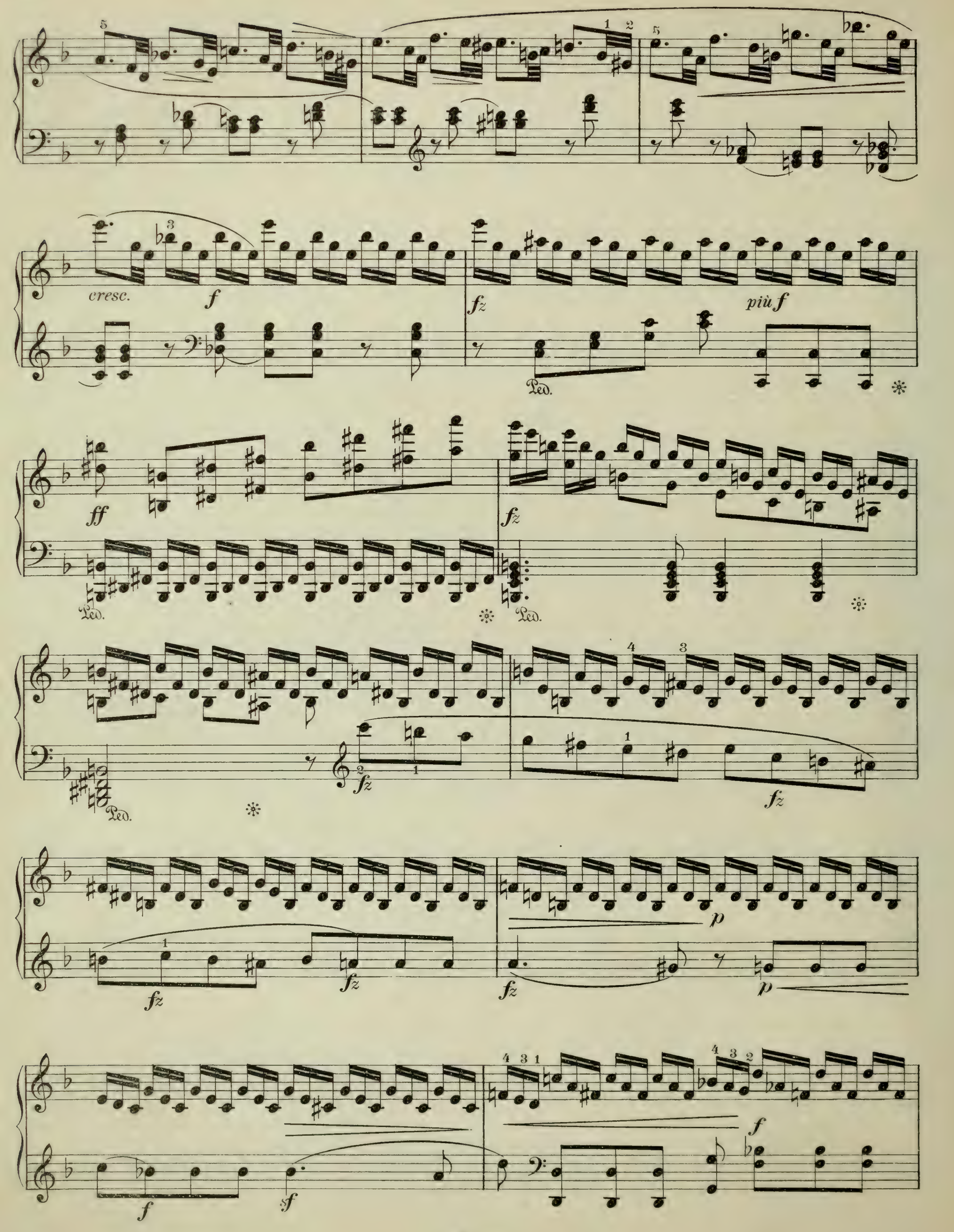
fz *fz* *p* ad libitum

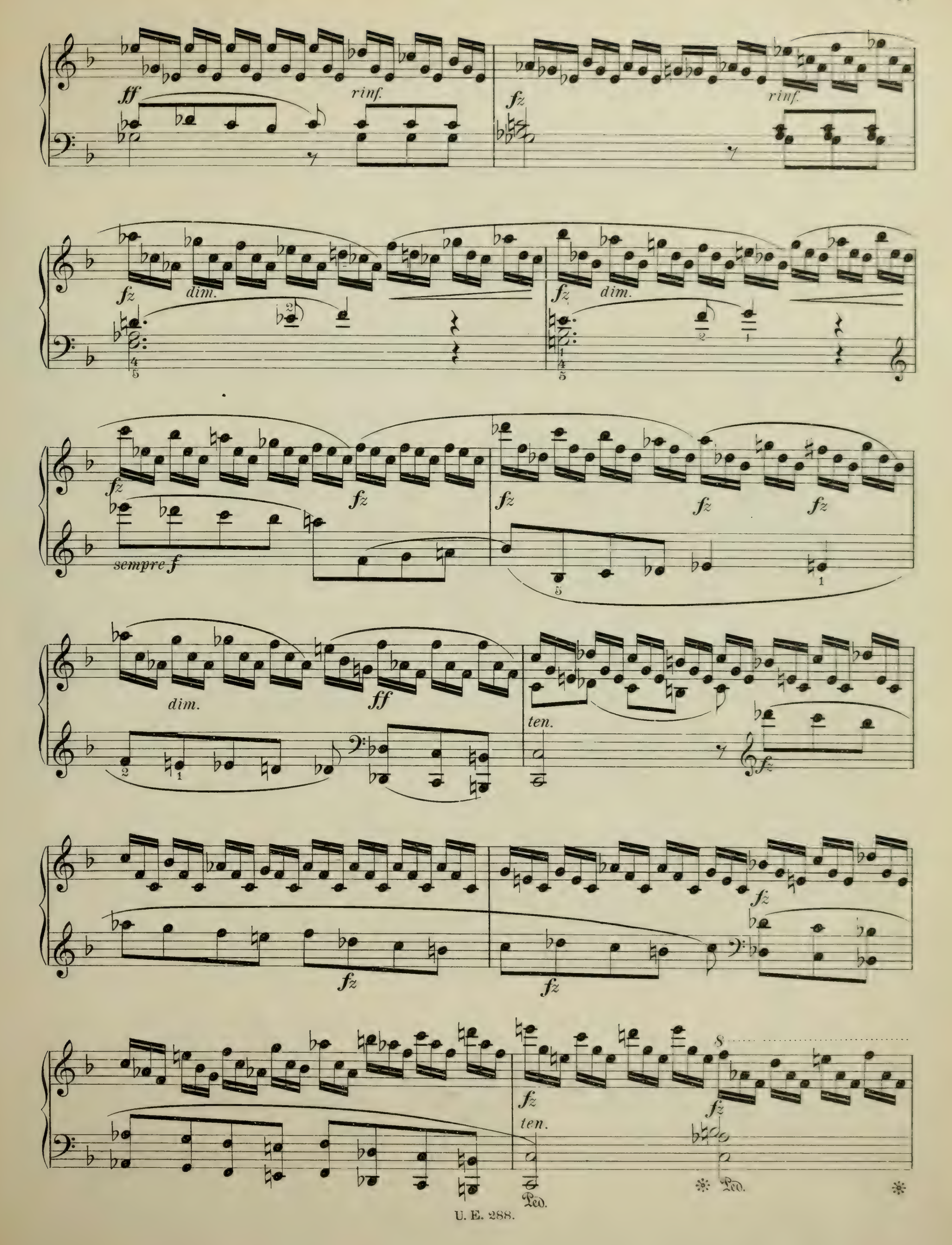

a tempo
dolce con espress.
p
fz dim.
ten.
cresc.
fz
dim.
tr
fz
fz
ff
ff

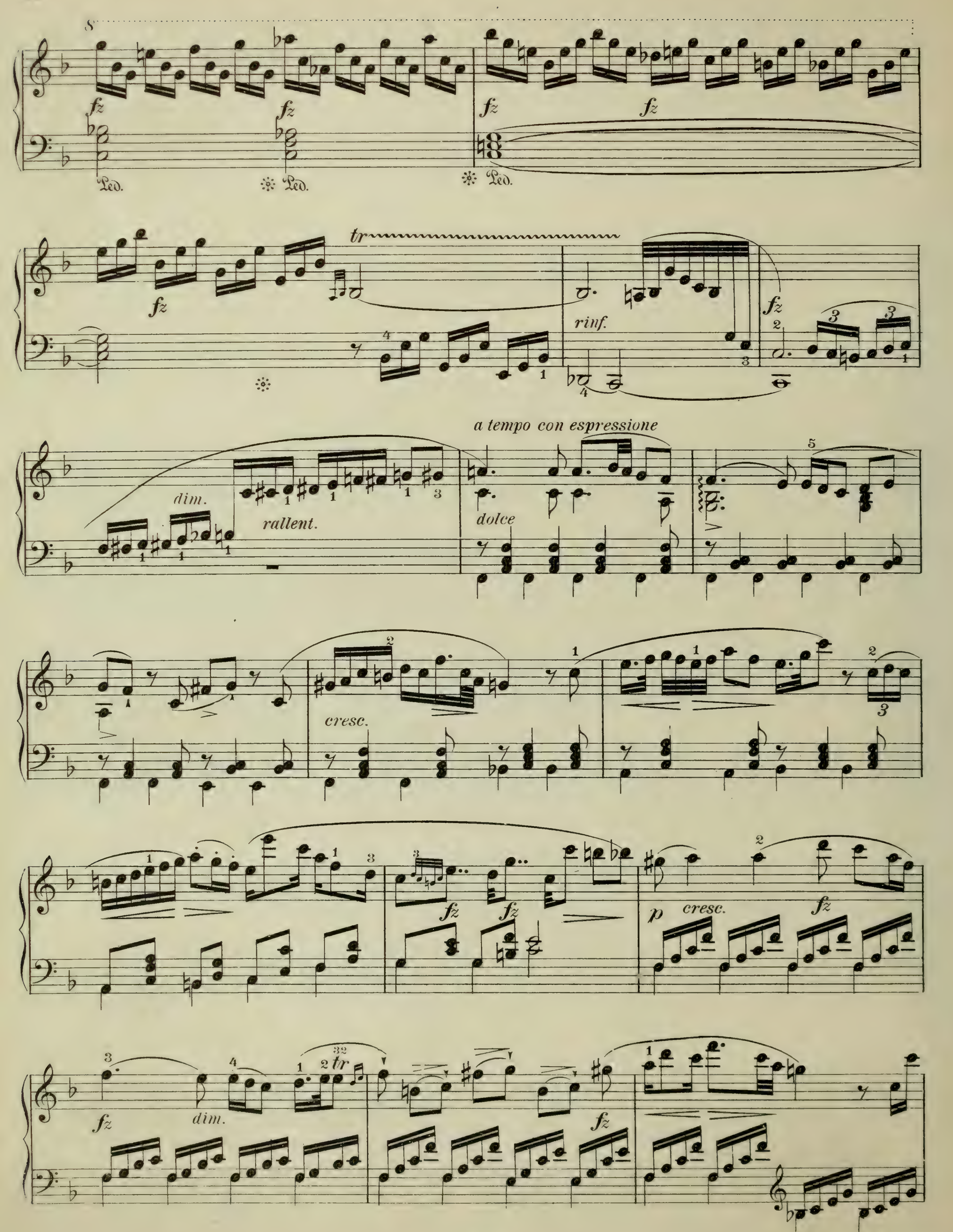

fz
dolce
p
cresc.
fz dim
p
cresc.
f
ff
ten.
fz
ten.
fz
tr
fz
fz
fz
fz
fz
fz
dim.
p
fz


p
cresc.
f
fz
p cresc.
tr
f
cresc.
ff
fz
tr
fz
ten.
più f
ff
dim.
p

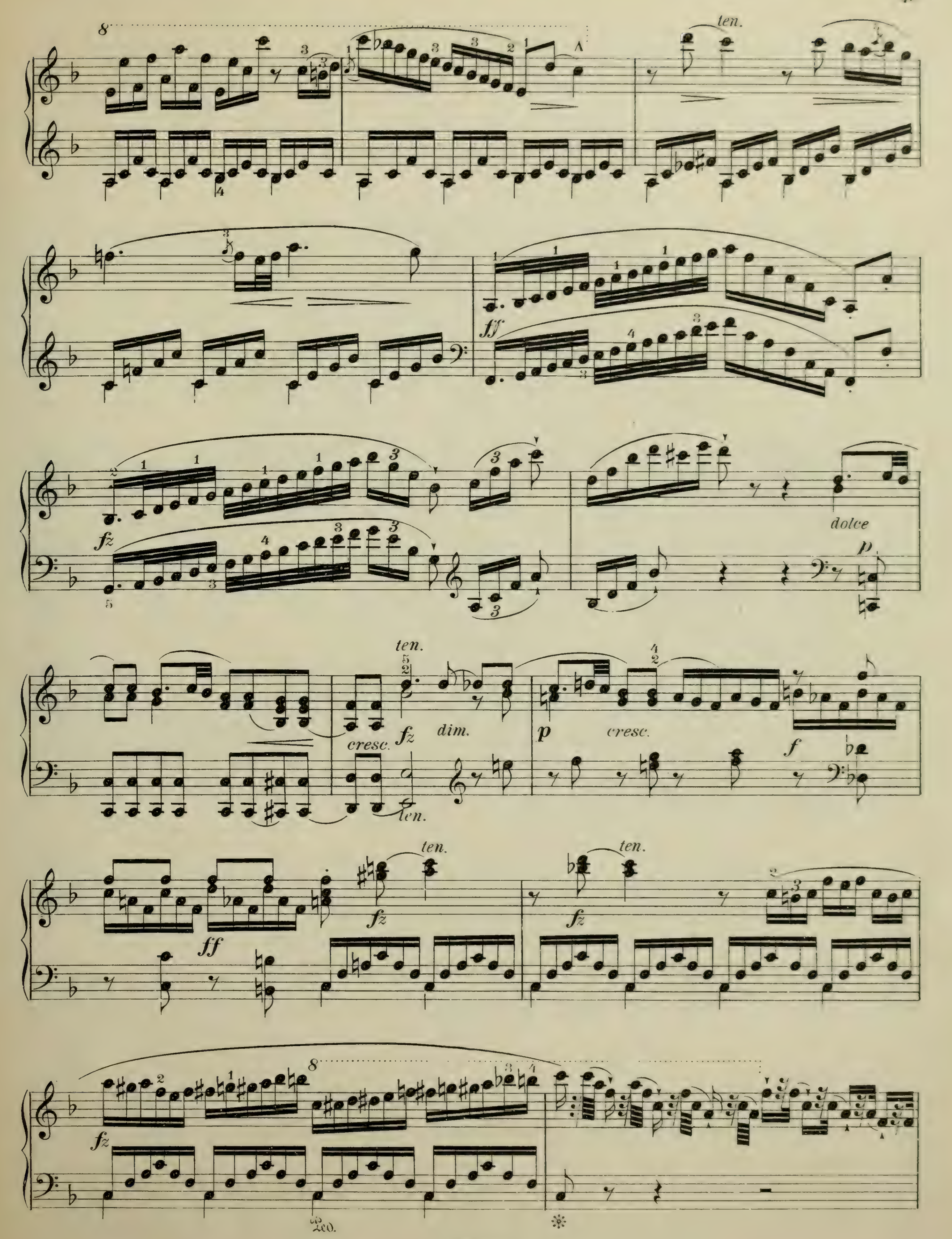

cresc.
f
dim.
p
cresc.
f
fz
tr
p
ten.
dolce
sempre piano
fz

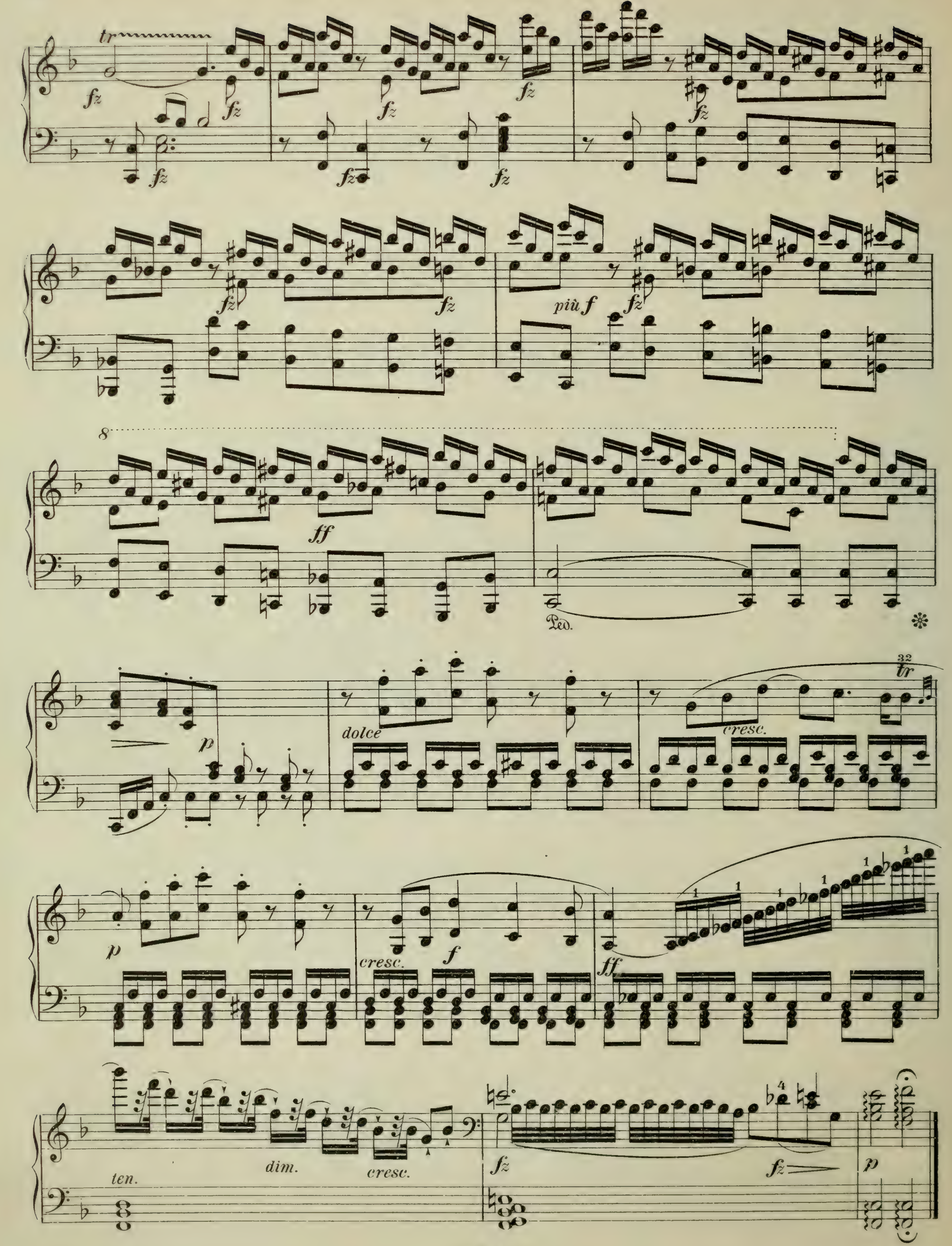

cresc.
f
fz
più f
ff
fz
fz
fz
fz
fz
p
p
f
f
f


ff
rinf.
fz
rinf.
fz
dim.
fz
dim.
fz
fz
sempre f
fz
fz
fz
dim.
ff
ten.
fz
fz
fz
fz
fz
ten.
fz
8
Ped.
Ped.



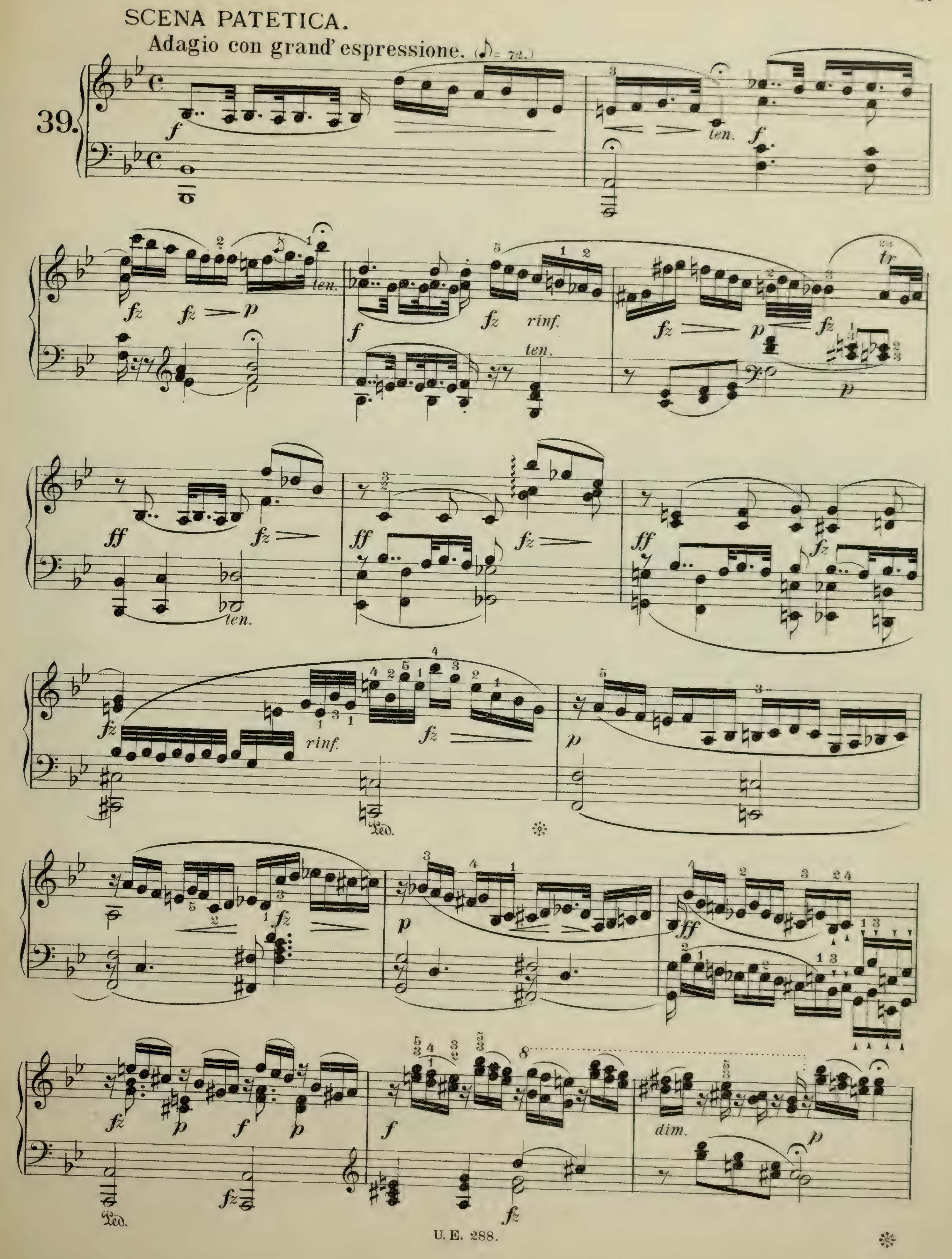
fz
fz
fz
fz
Ped.
Ped.
Ped.
fz
tr
rinf.
fz
a tempo con espressione
dim.
rallent.
dolce
cresc.
fz
fz
p
cresc.
fz
fz
dim.
tr
fz

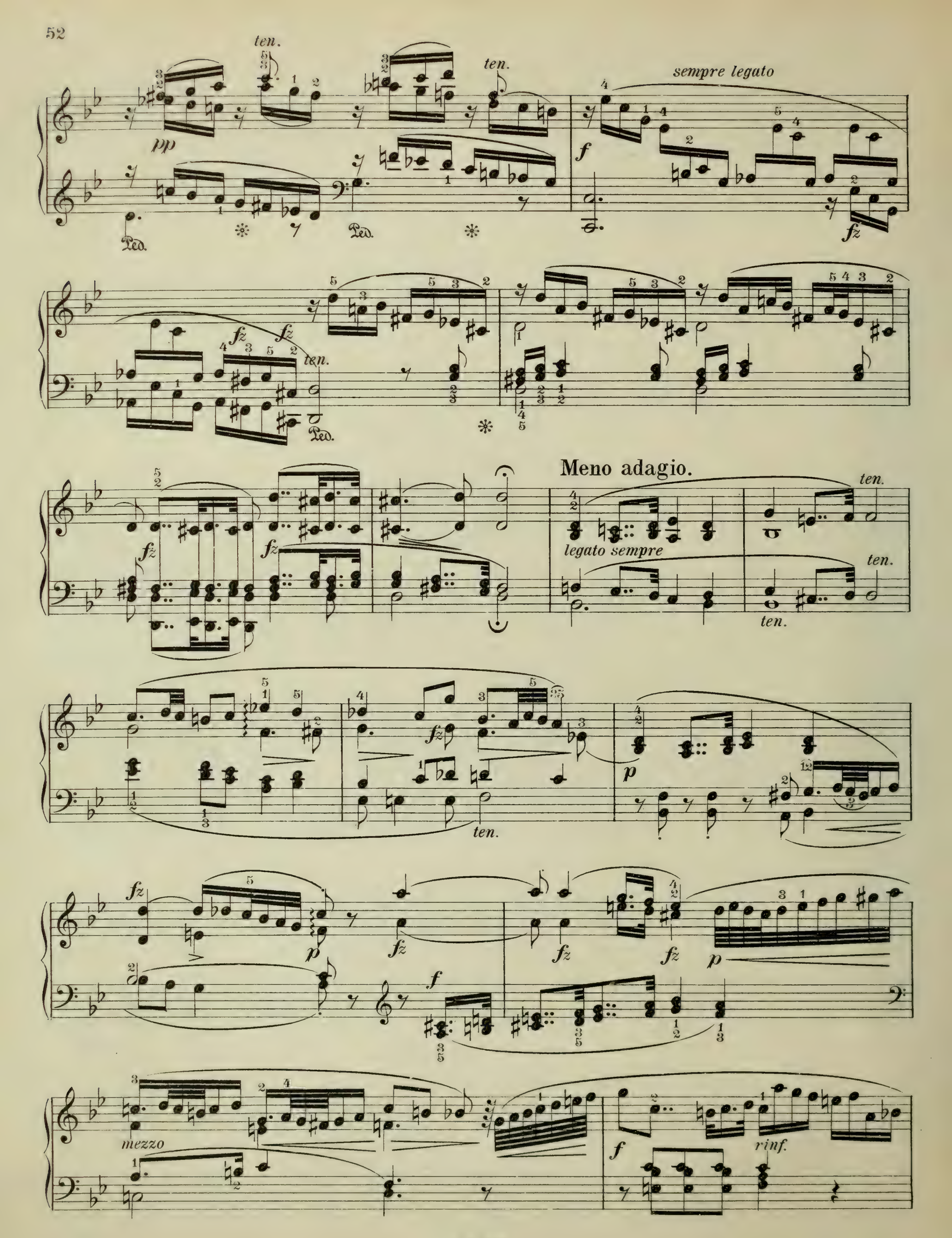

ten.
ff
fz
dolce
p
cresc.
dim.
ten.
f
ff
fz
fz

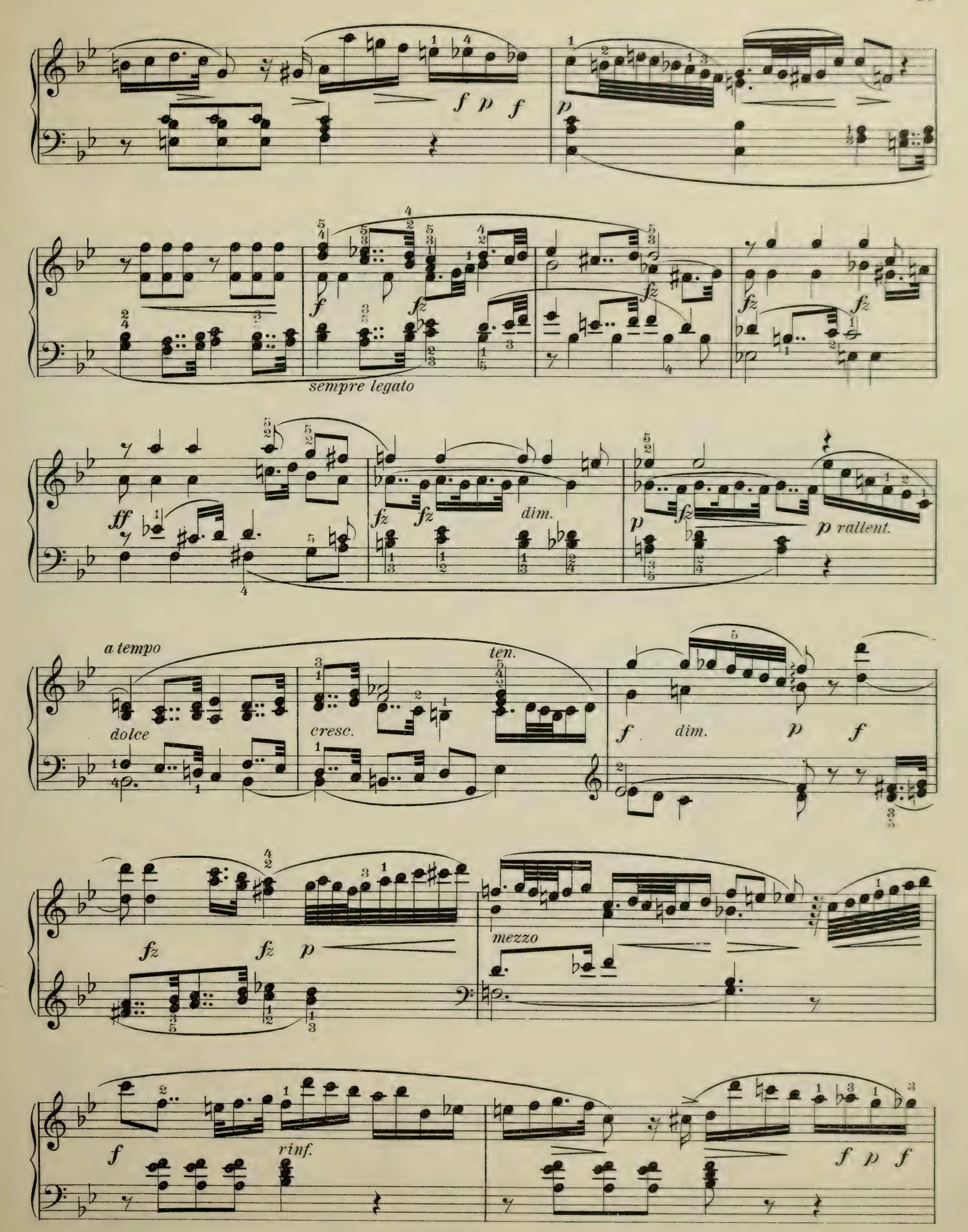

tr
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
più f
fz
8
ff
Ped.
p
dolce
32
tr
cresc.
p
cresc.
f
ff
1
1
1
1
1
1
ten.
dim.
cresc.
fz
4
fz
p

SCENA PATETICA.

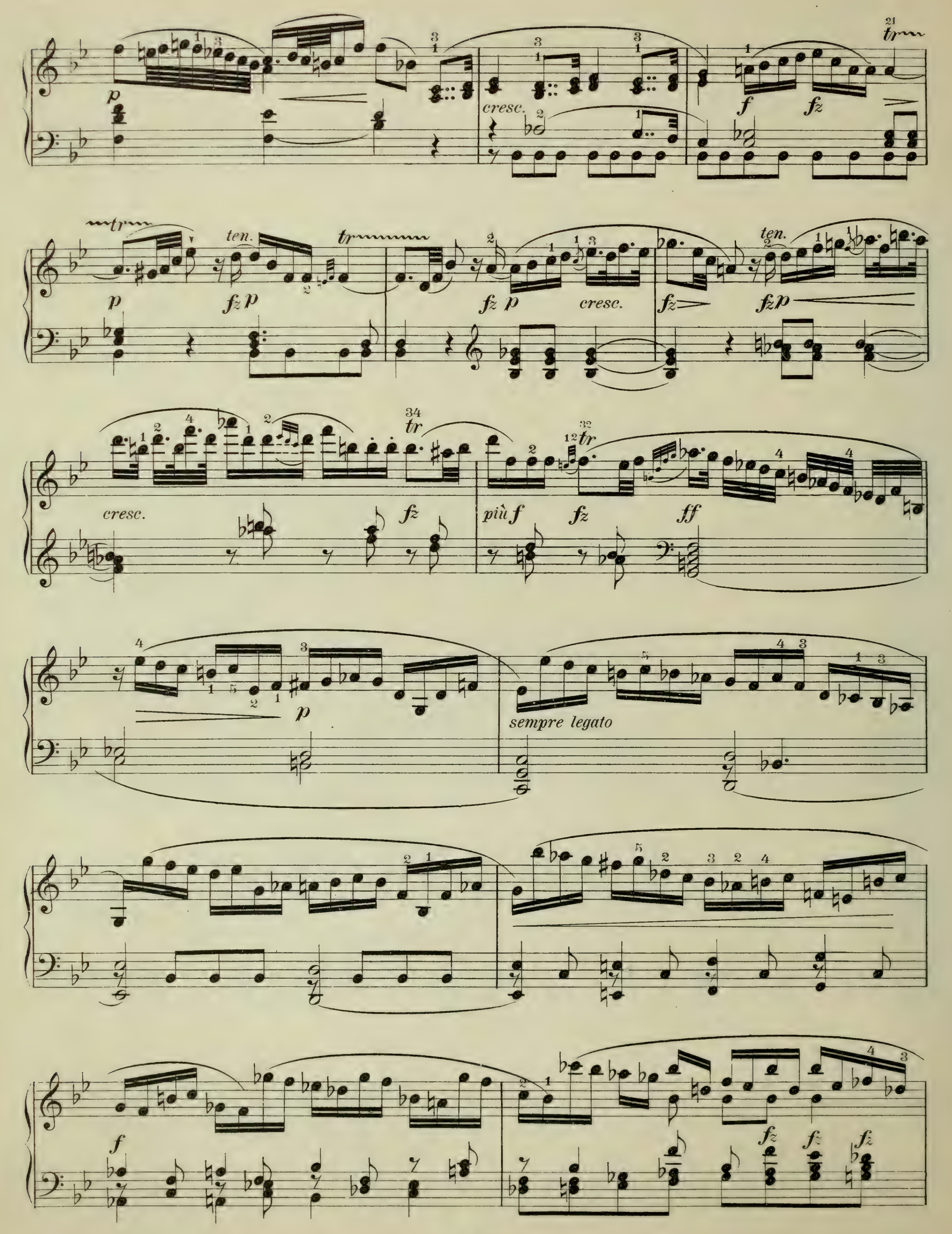
Adagio con grand' espressione. (♪= 72.)



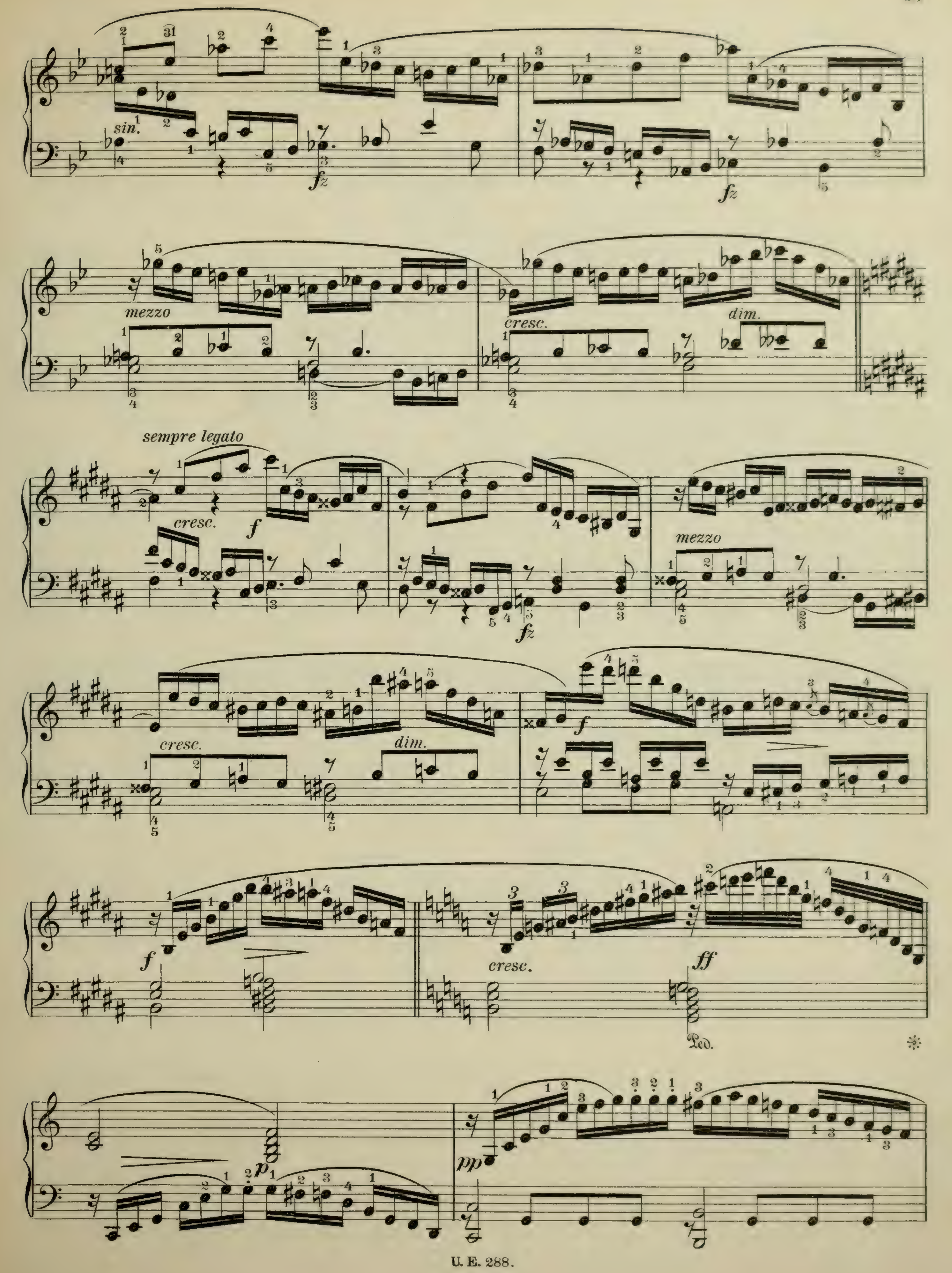

ten.
ten.
sempre legato
pp
f
fz
Ped.
fz
fz
ten.
Meno adagio.
ten.
legato sempre
ten.
ten.
ten.
p
fz
p
fz
f
fz
fz
p
mezzo
f
rinf.
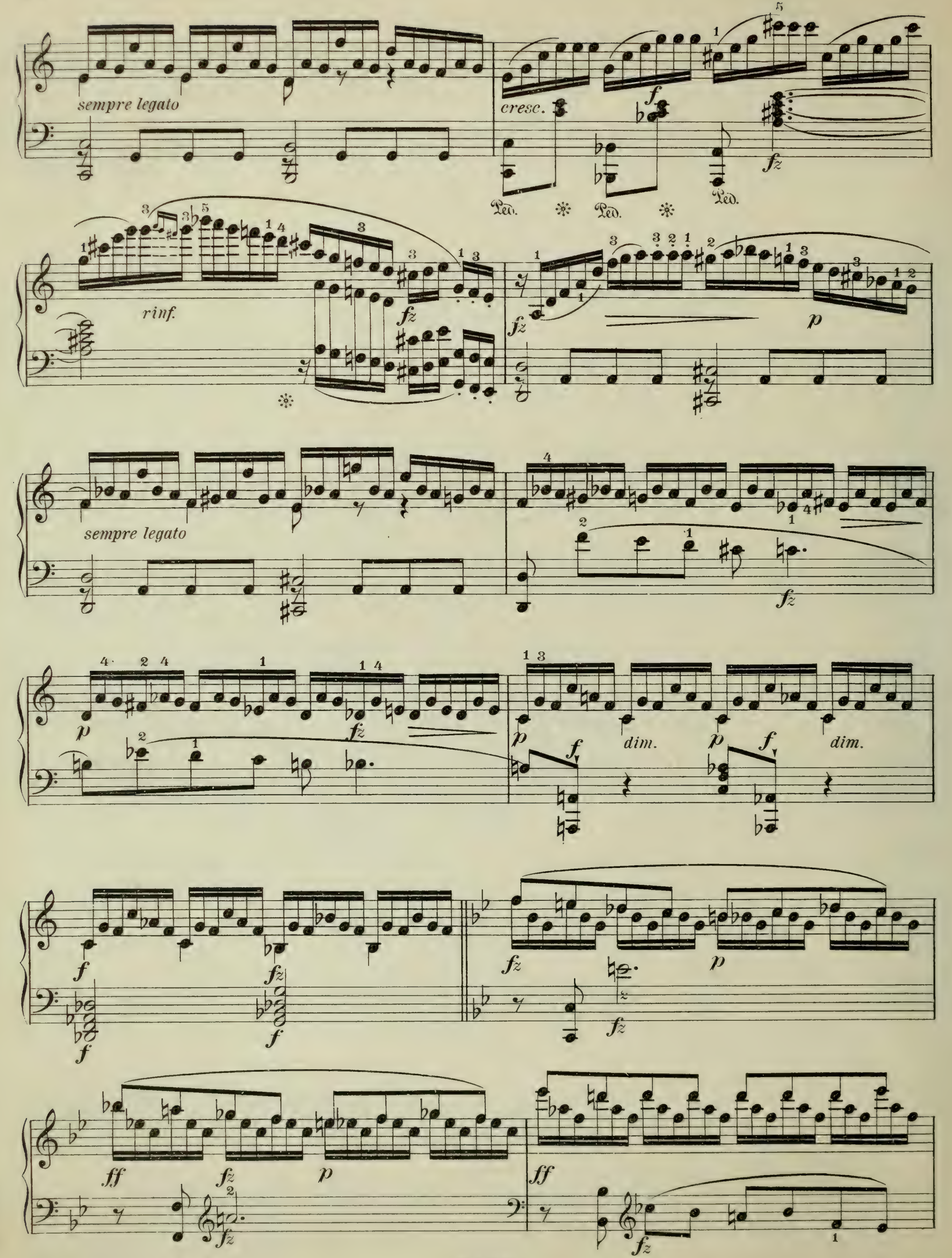


sempre legato
dim.
p rallent.
a tempo
ten.
dolce
cresc.
dim.
mezzo
rinf.



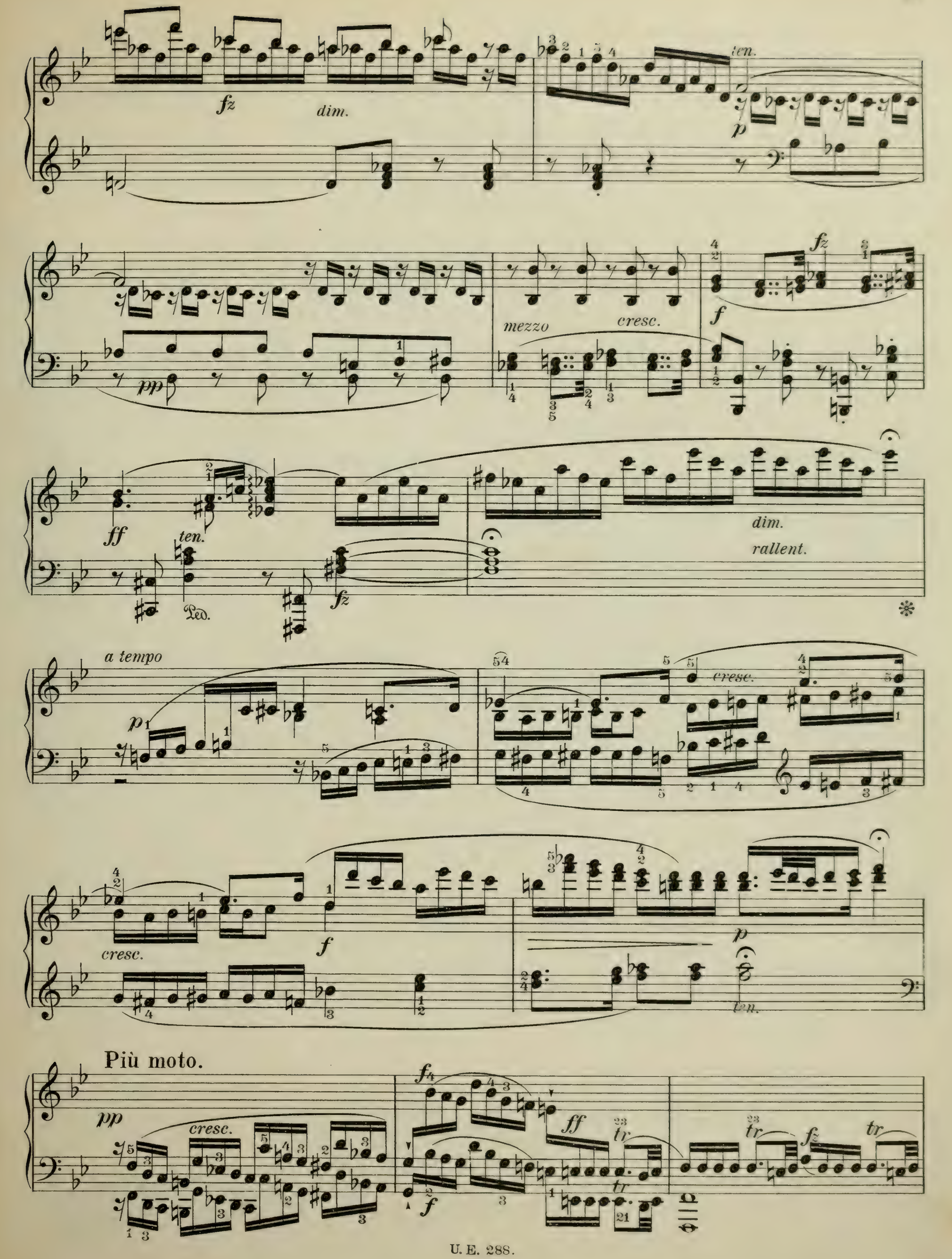
p
cresc.
f
fz
tr
ten.
fz p
cresc.
fz
fz p
cresc.
tr
fz
più f
fz
ff
p
sempre legato
f
fz

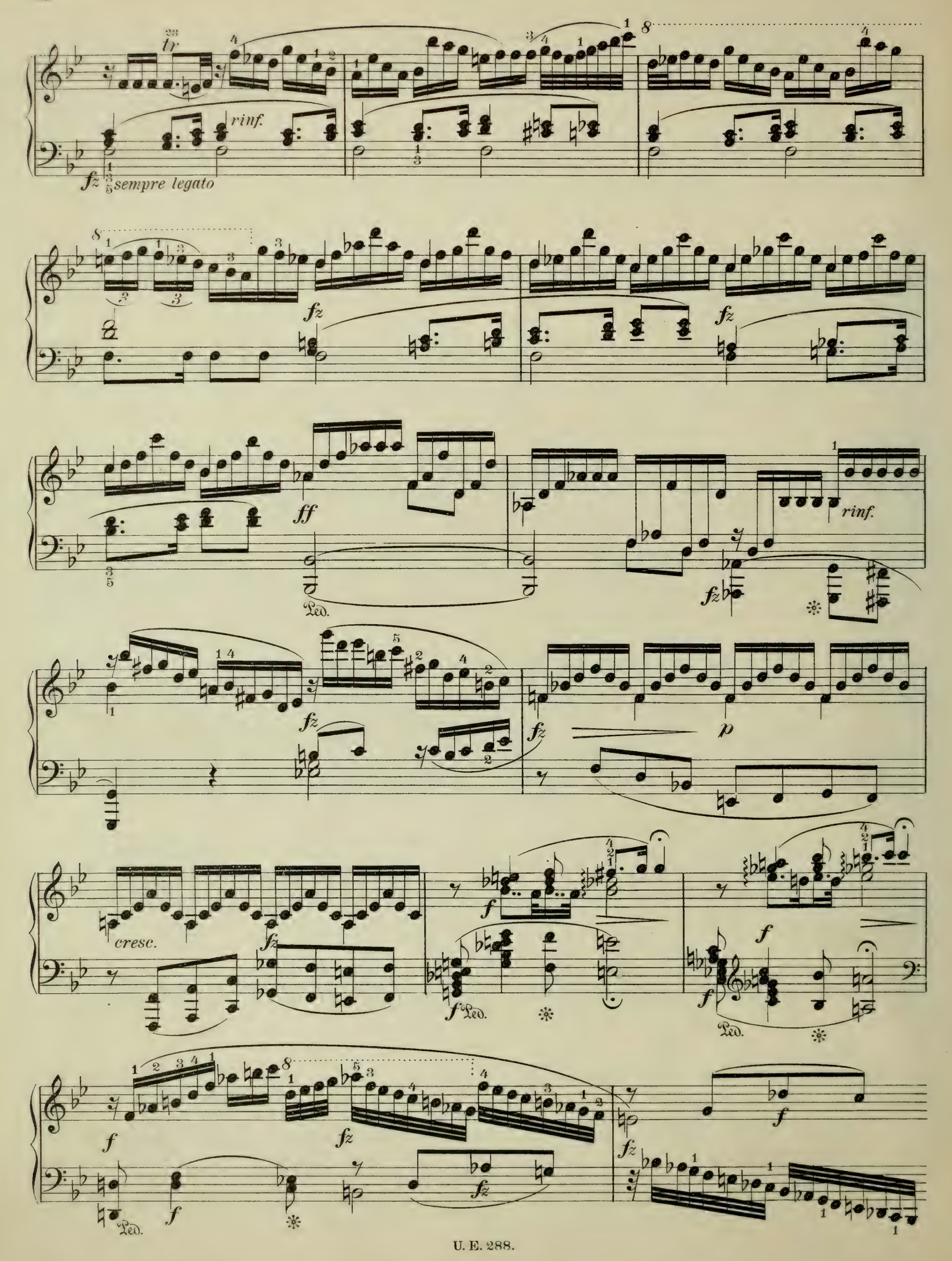


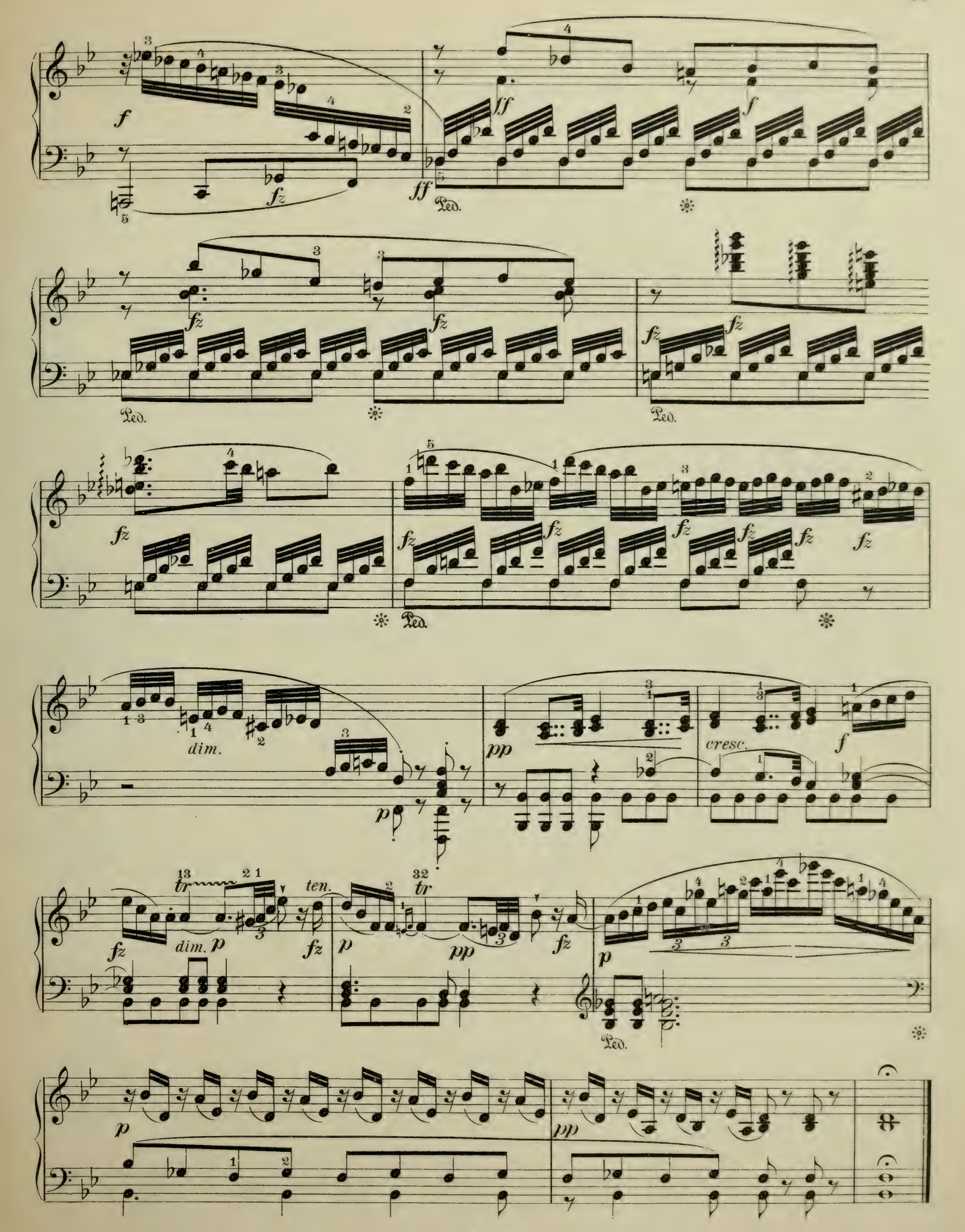
sin.
fz
fz
mezzo
cresc.
dim.
sempre legato
cresc.
f
fz
mezzo
cresc.
dim.
f
f
cresc.
ff
Ped.
p
pp



sempre legato
cresc.
f
fz
Ped.
rinf.
fz
p
sempre legato
fz
p
fz
p
f
dim.
p
f
dim.
f
fz
f
fz
p
fz
ff
fz
p
ff
fz


fz
dim.
ten.
p
pp
mezzo
cresc.
fz
f
ff
ten.
Ped.
fz
dim.
rallent.
a tempo
p
cresc.
cresc.
f
p
ten.
Più moto.
pp
cresc.
f
ff
tr
f
tr
tr
fz
tr

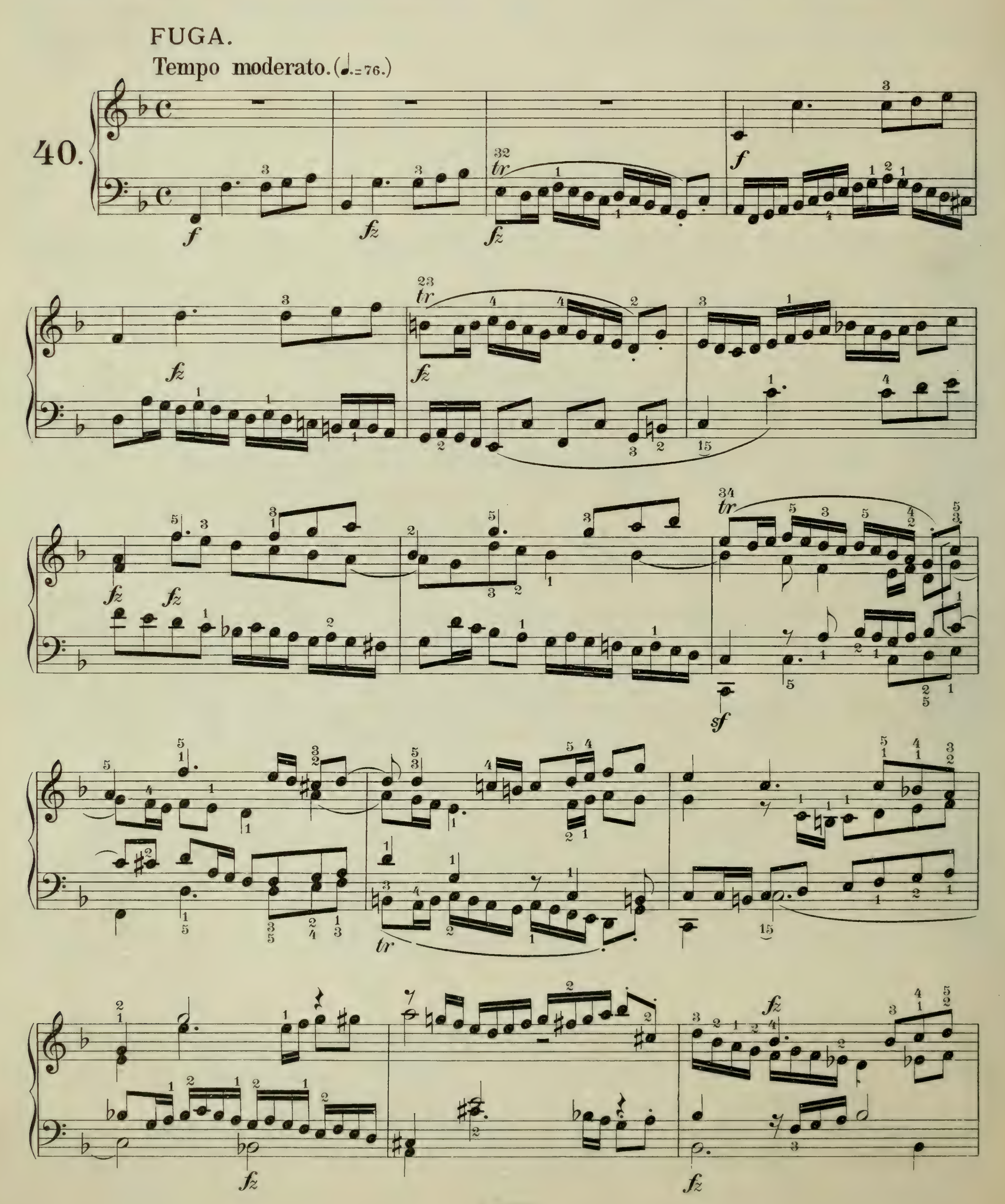

tr
fz
sempre legato
rinf.
fz
ff
Ped.
fz
rinf.
fz
fz
p
cresc.
fz
f
f
Ped.
f
f
Ped.
f
fz
f
fz
Ped.
f
fz
f

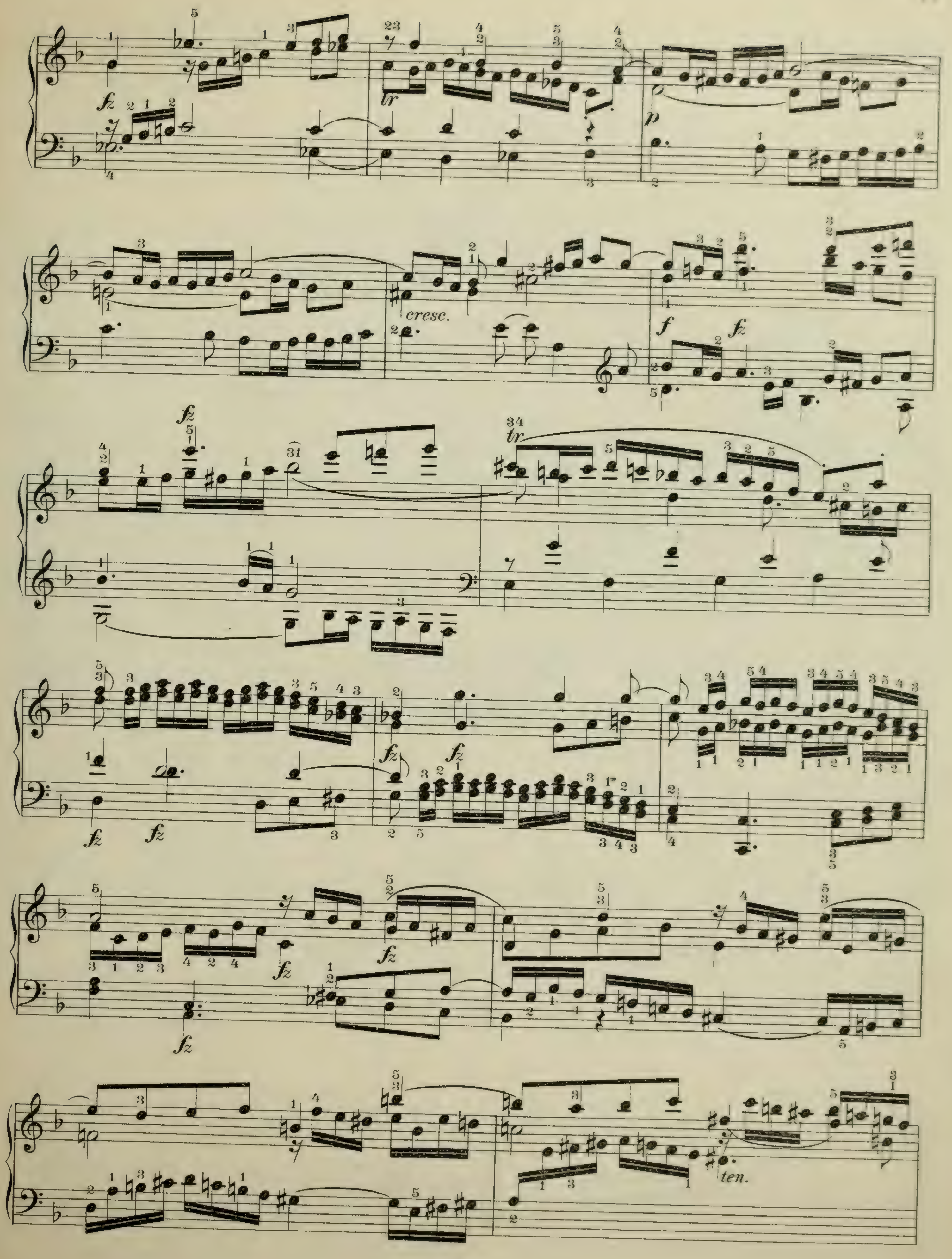

f
fz
ff
ff
Ped.
fz
Ped.
fz
Ped.
dim.
pp
cresc.
f
p
tr
ten.
dim.
pp
p
pp

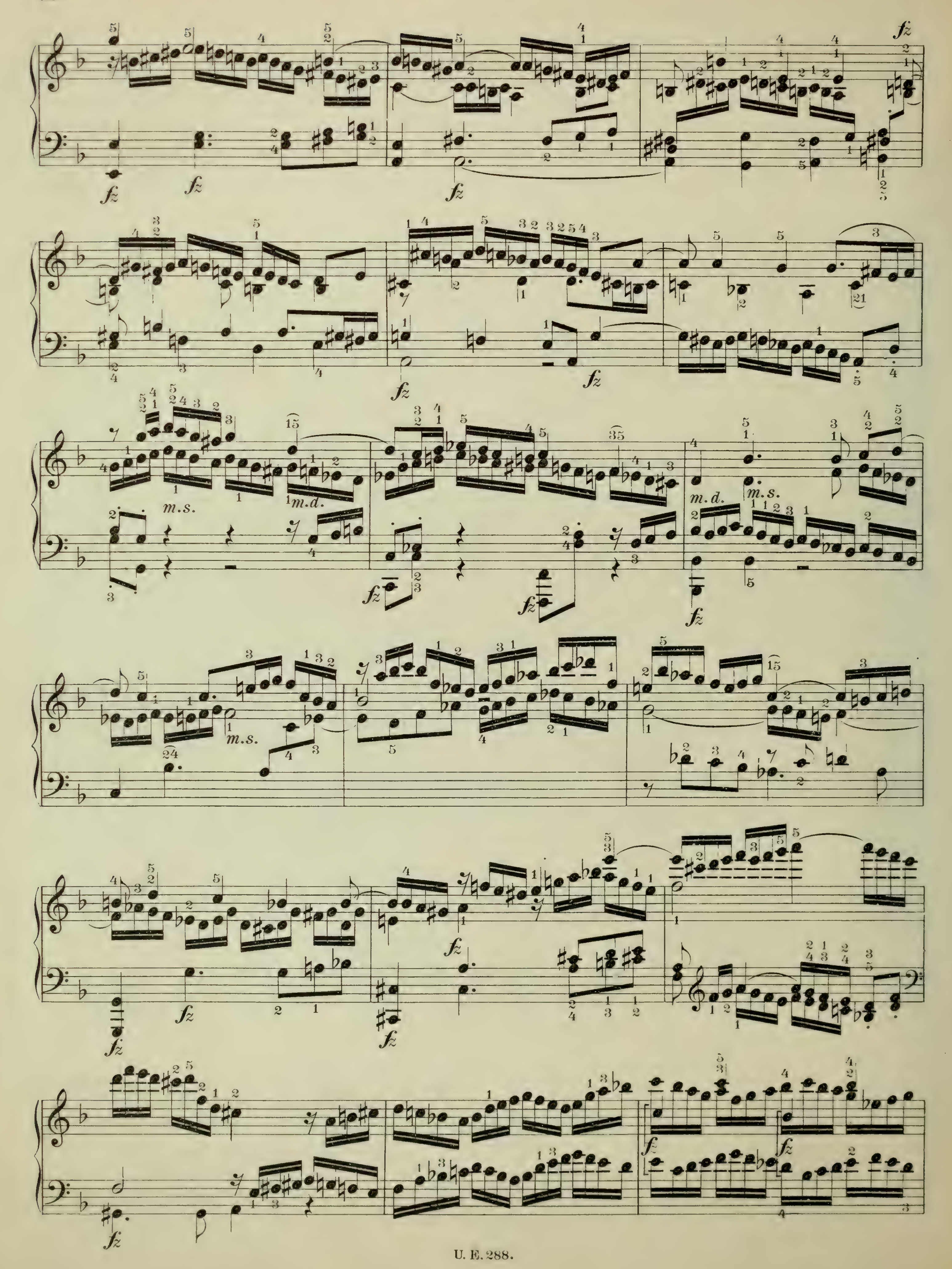
Erschien zuerst in Paris im Jahre 1810, und wird hier mit Verbesserungen vom Verfasser gegeben.

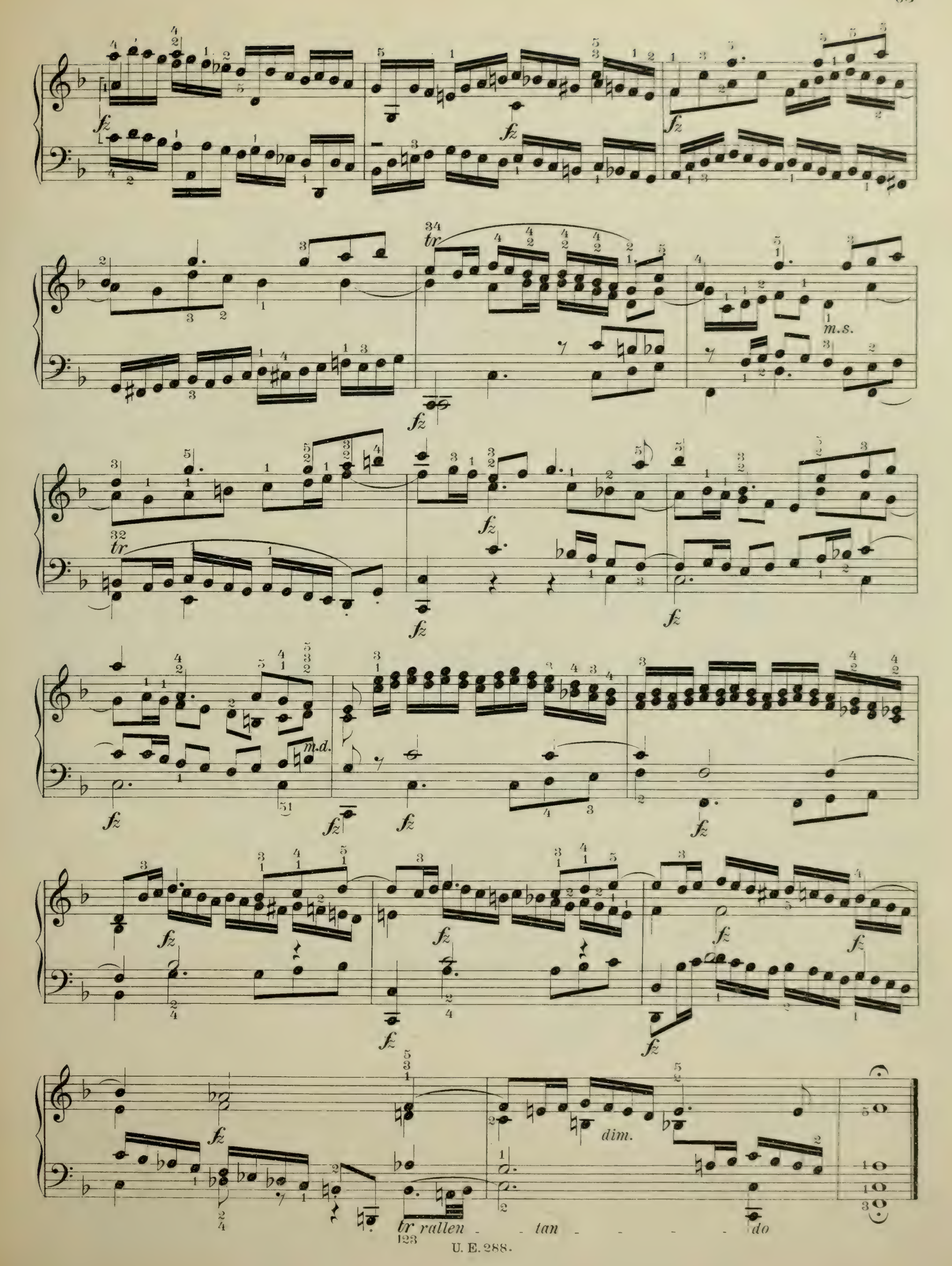
Publié d'abord à Paris en 1810, ce morceau a été corrigé par le compositeur.

Appeared first at Paris in yeur 1810, and is here given with the improvements made by the composer.




fz
tr
p
cresc.
f
fz
fz
tr
fz
fz
fz
fz
fz
fz
fz
fz
ten.


fz
fz
fz
fz
fz
fz
m.s.
m.d.
fz
fz
m.d.
m.s.
fz
m.s.
fz
fz
fz
fz
fz
fz


fz
fz
fz
tr
fz
m.s.
tr
fz
fz
fz
fz
m.d.
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
dim.
tr rallen - tan - do
123

Finale.

Allegro vivace. (𝅗𝅥 = 72.)

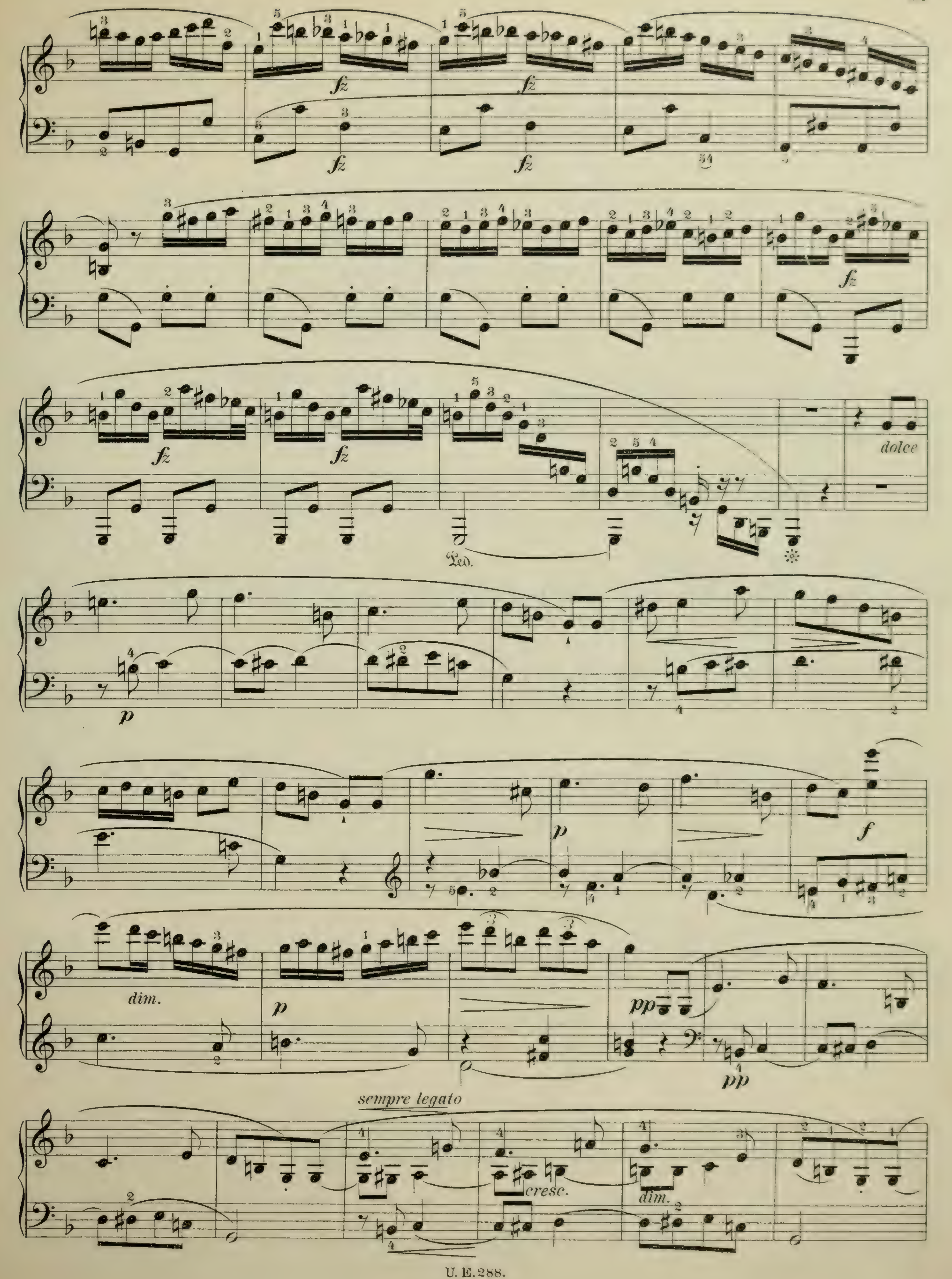
41.

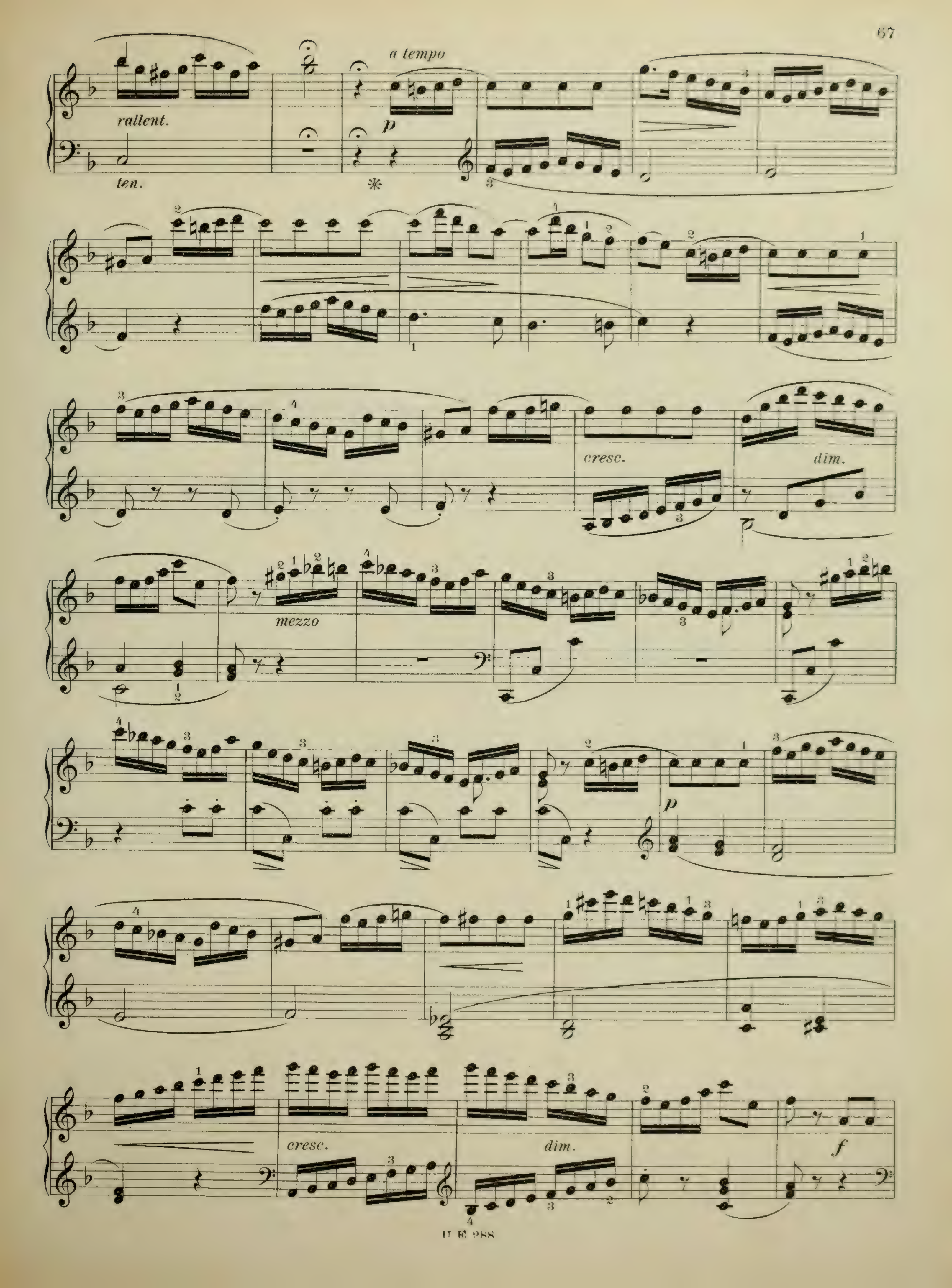
p

cresc. *dim.* *p* *mezzo*

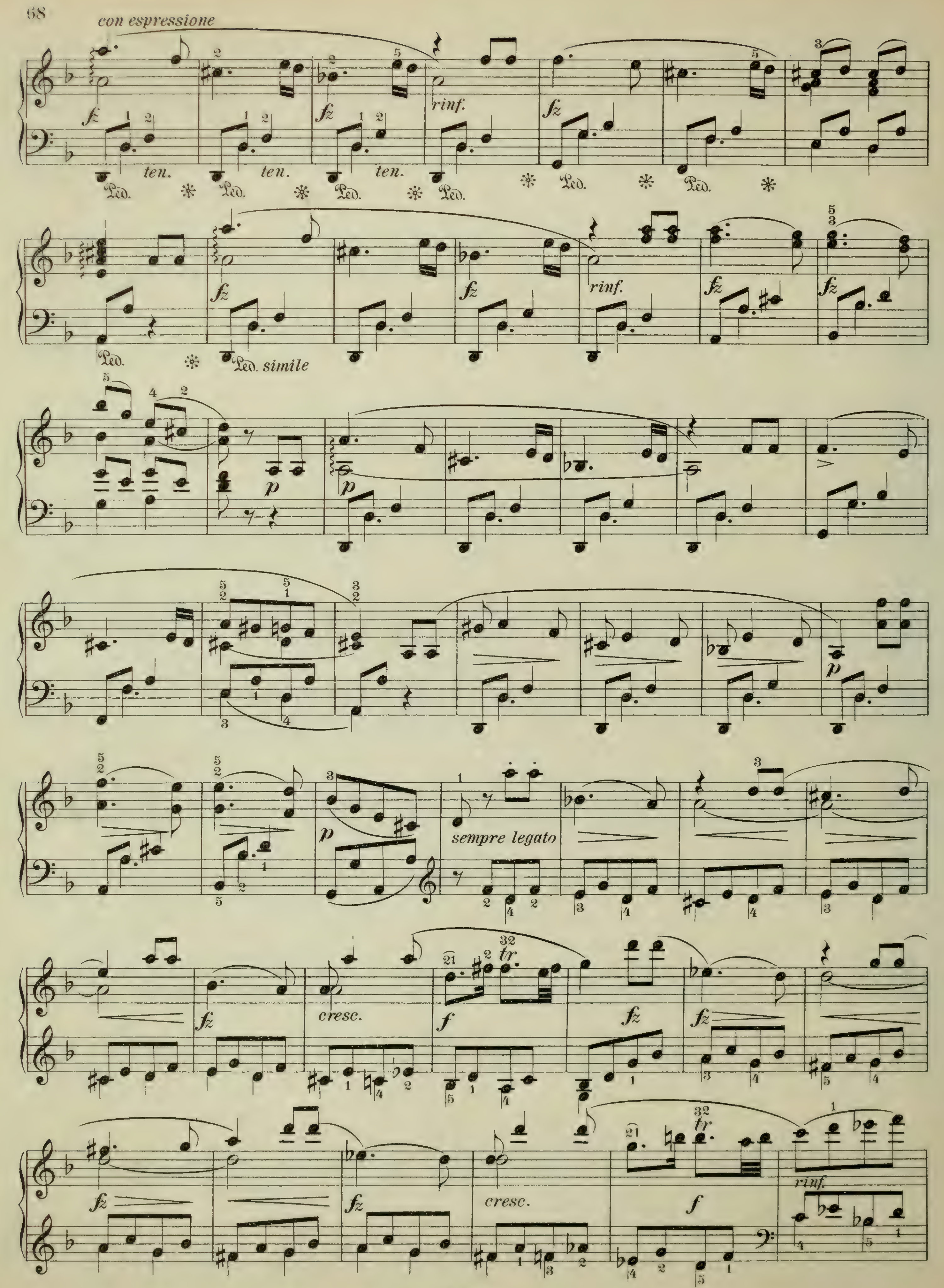
cresc. *fz dim.* *cresc.*

f *dim.* *cresc.* *f*

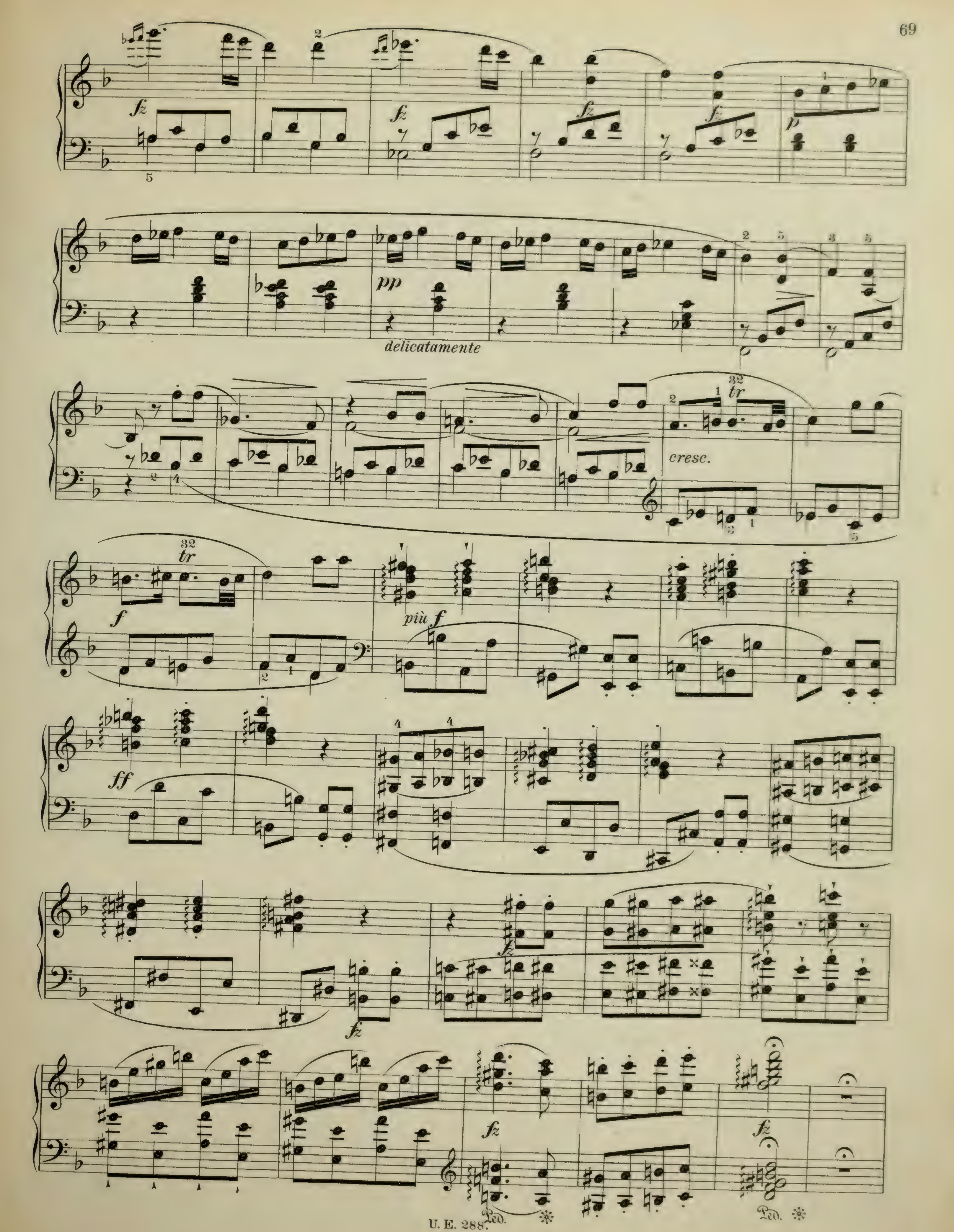

fz
fz
fz
fz
Ped.
dolce
p
p
f
dim.
p
pp
pp
sempre legato
cresc.
dim.

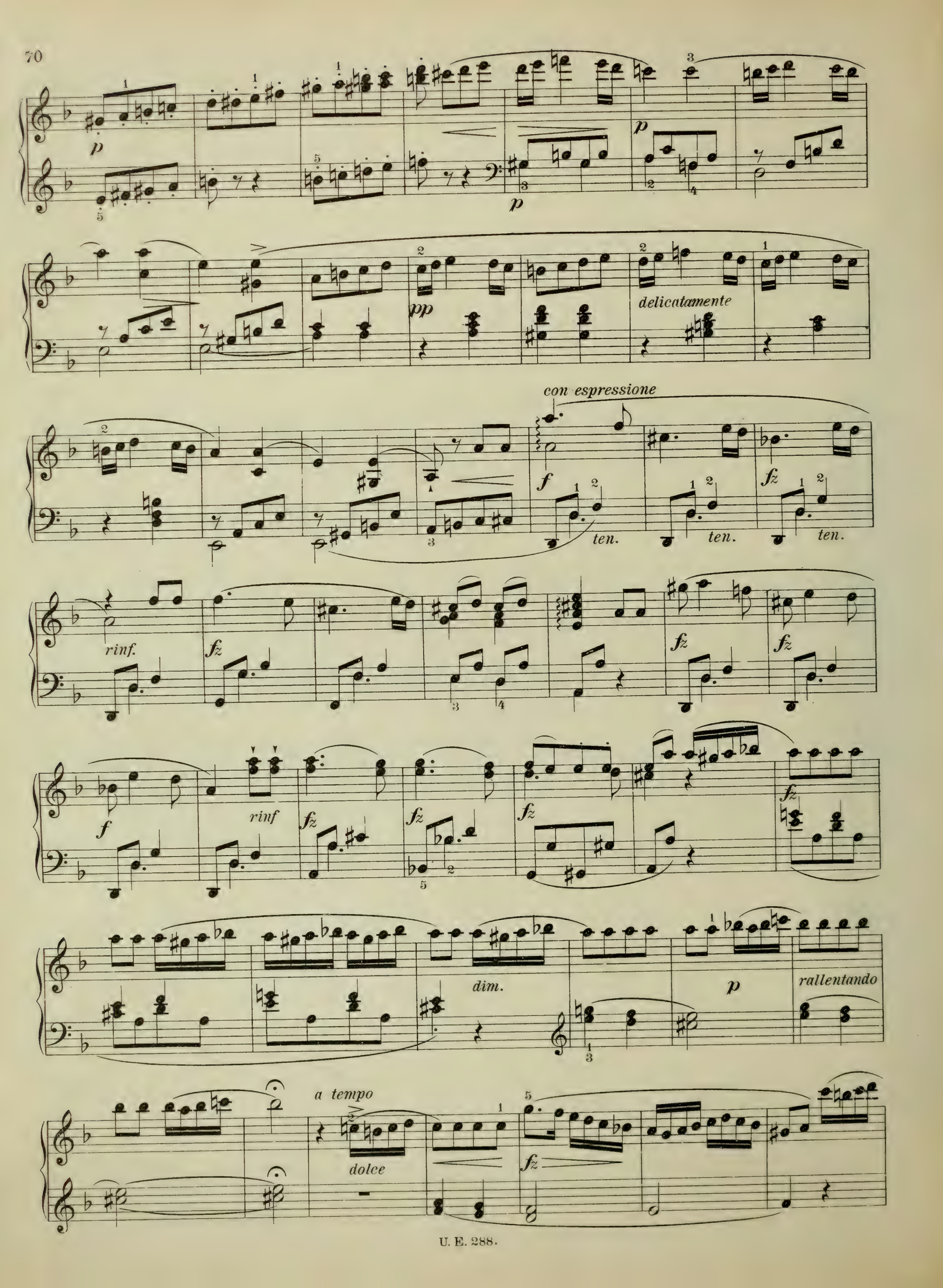


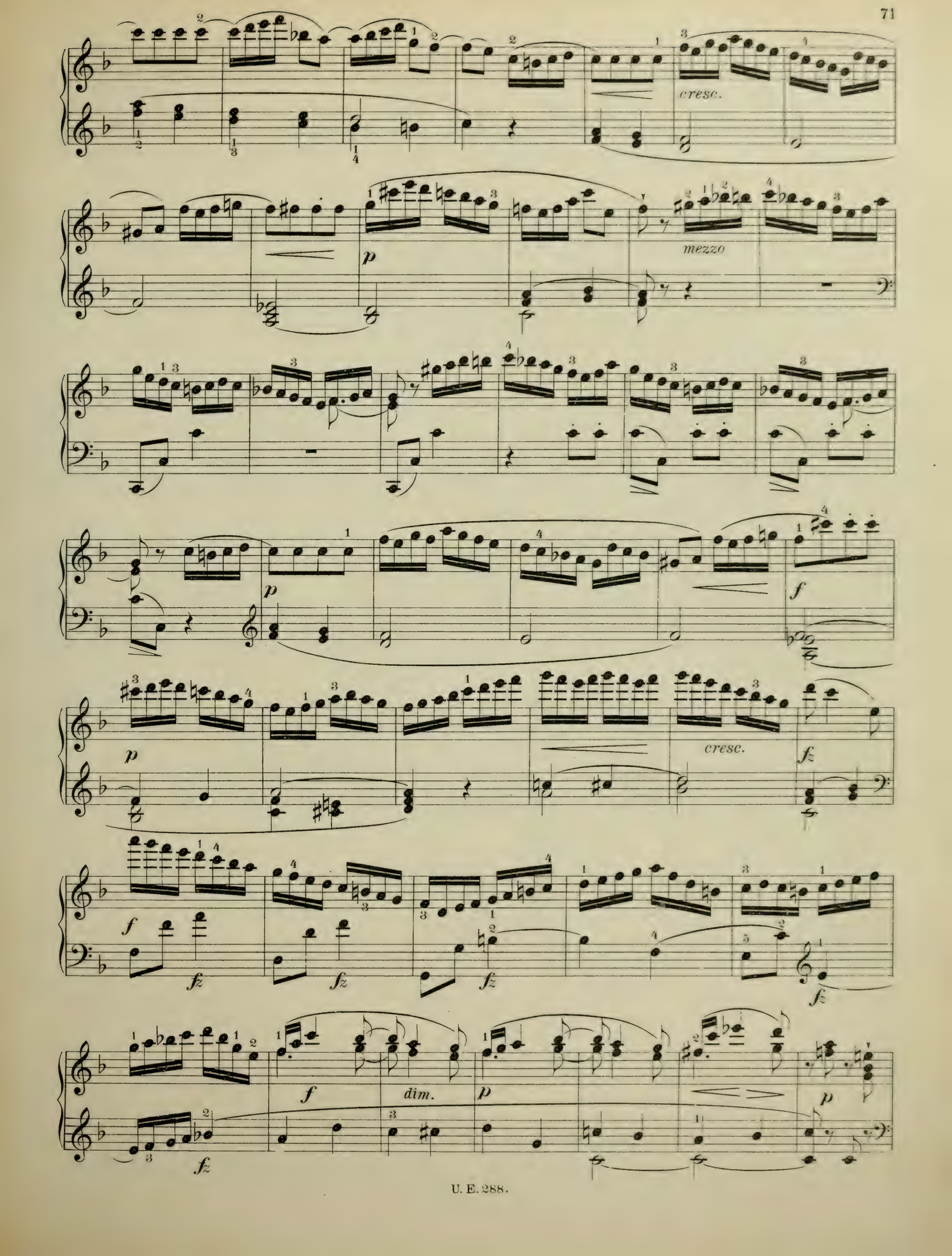
a tempo
rallent.
ten.
p
cresc.
dim.
mezzo
p
cresc.
dim.
f

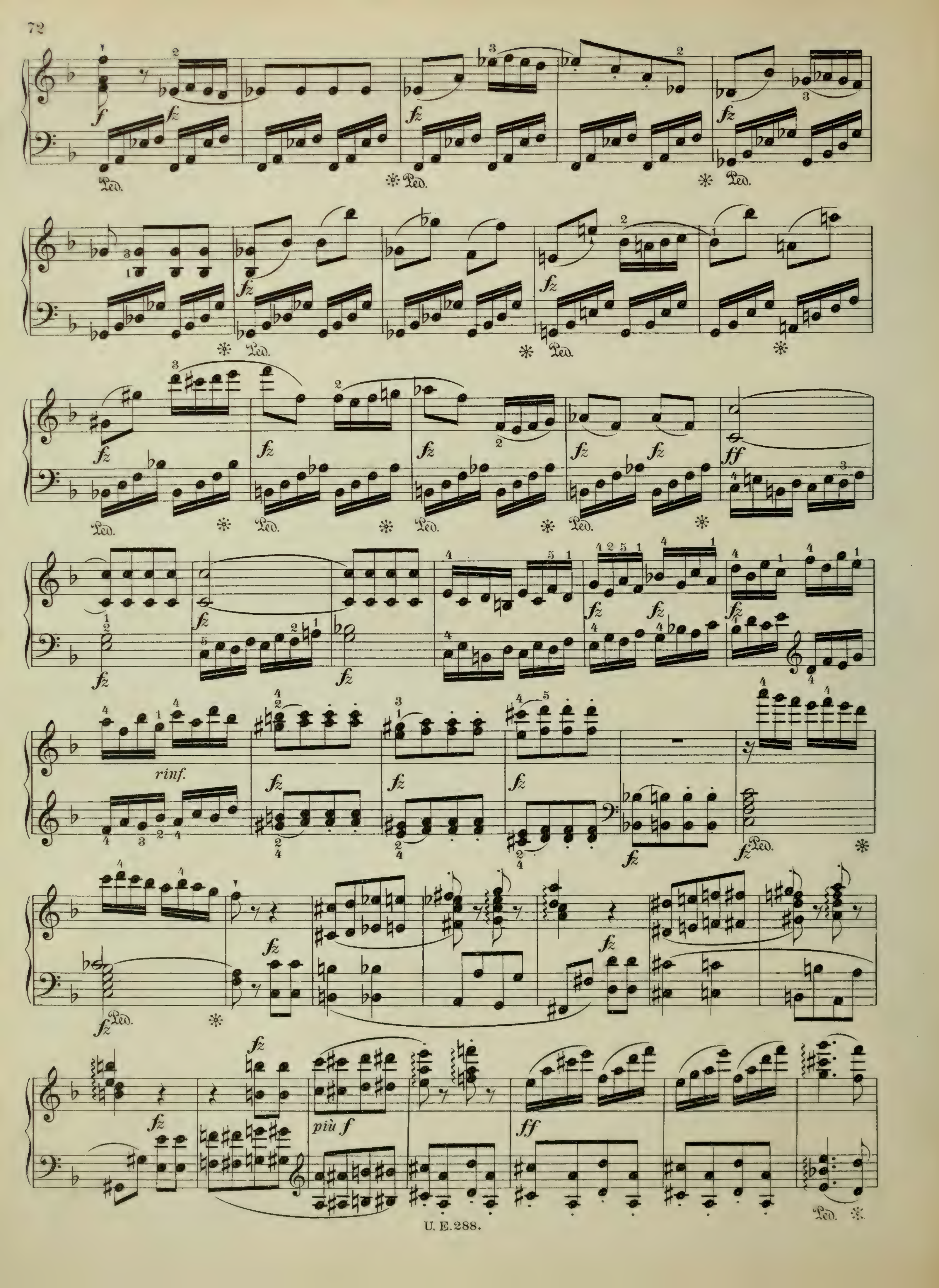


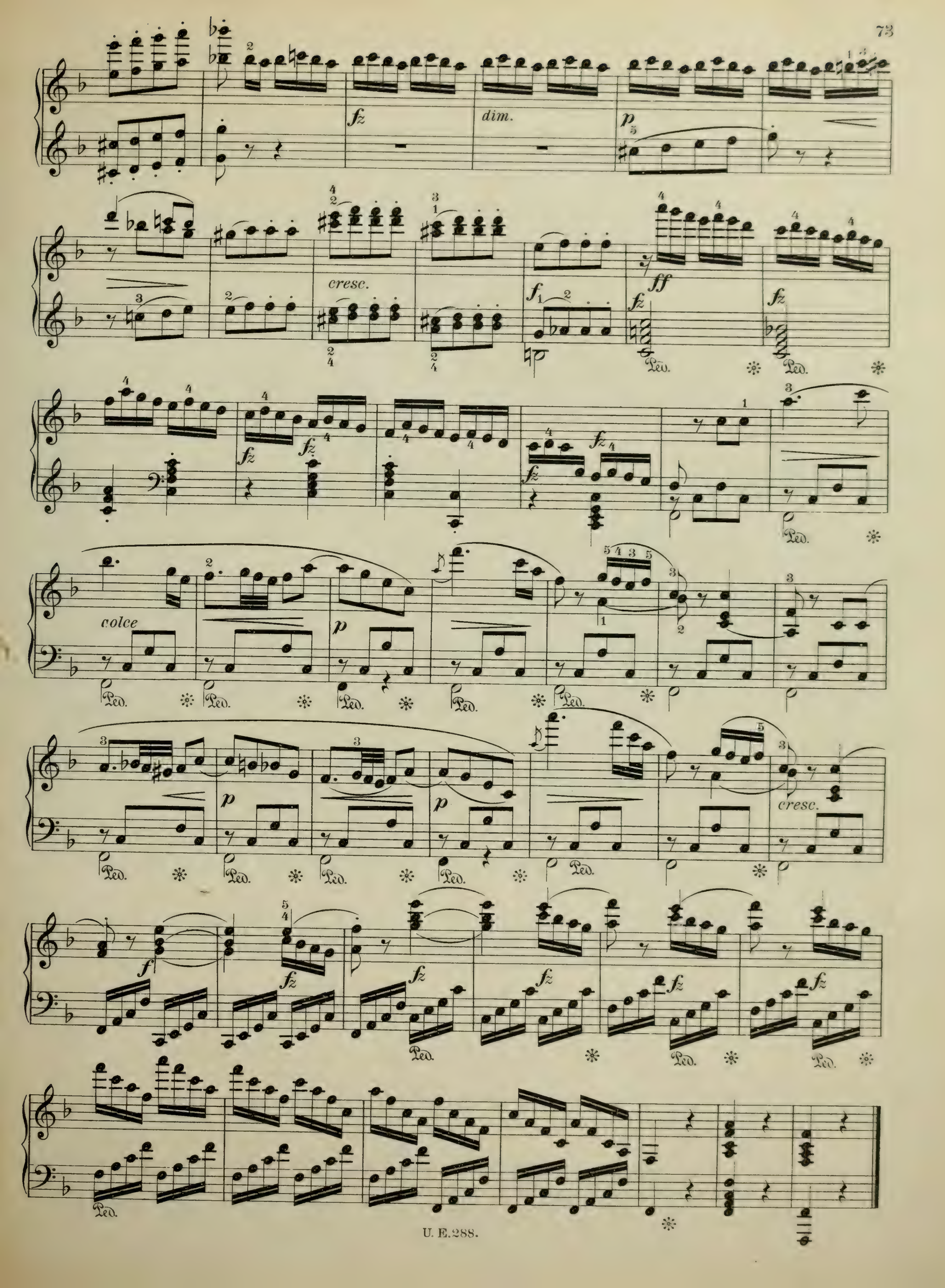
con espressione
fz
ten.
Ped.
rinf.
Ped. simile
p
sempre legato
cresc.
f
tr.


fz
fz
fz
fz
p
pp
delicatamente
cresc.
tr
f
tr
più f
ff
fz
fz
fz
fz
Ped.
Ped.

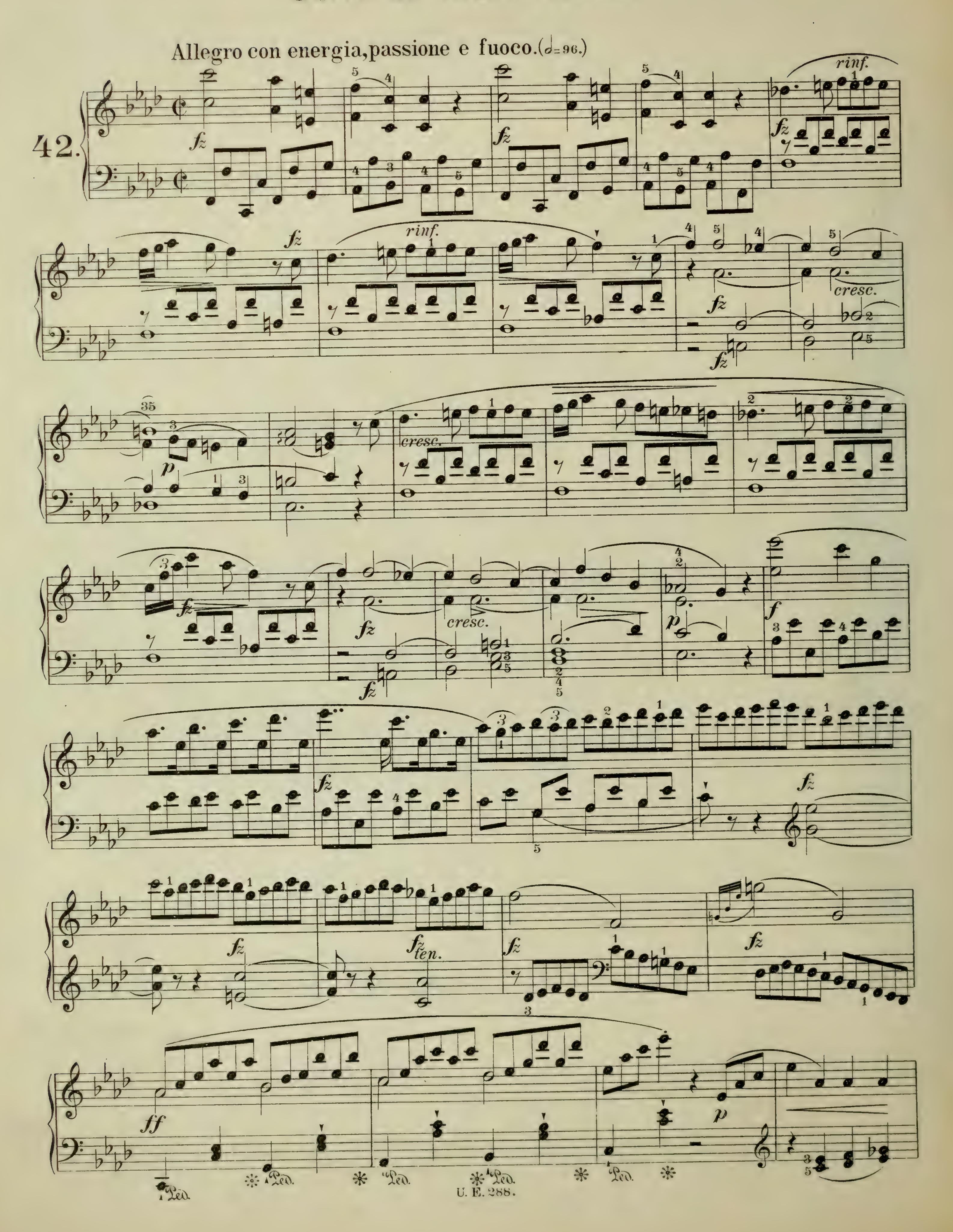

p
p
p
pp
delicatamente
con espressione
f
ten.
ten.
fz
ten.
rinf.
fz
fz
fz
f
rinf
fz
fz
fz
fz
dim.
p
rallentando
a tempo
dolce
fz

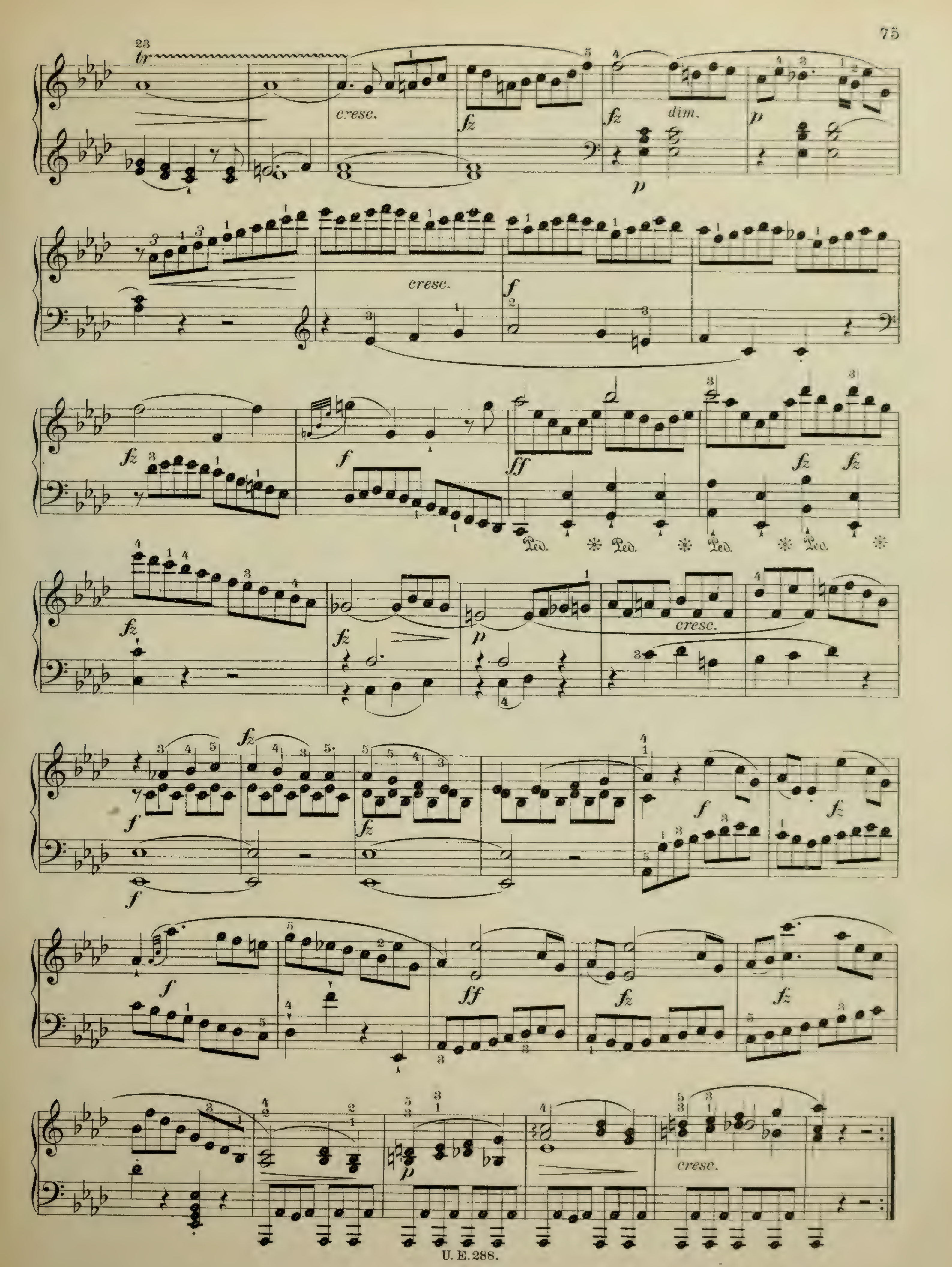

cresc.
mezzo
p
f
p
cresc.
fz
f
fz
fz
fz
fz
fz
f
dim.
p
p
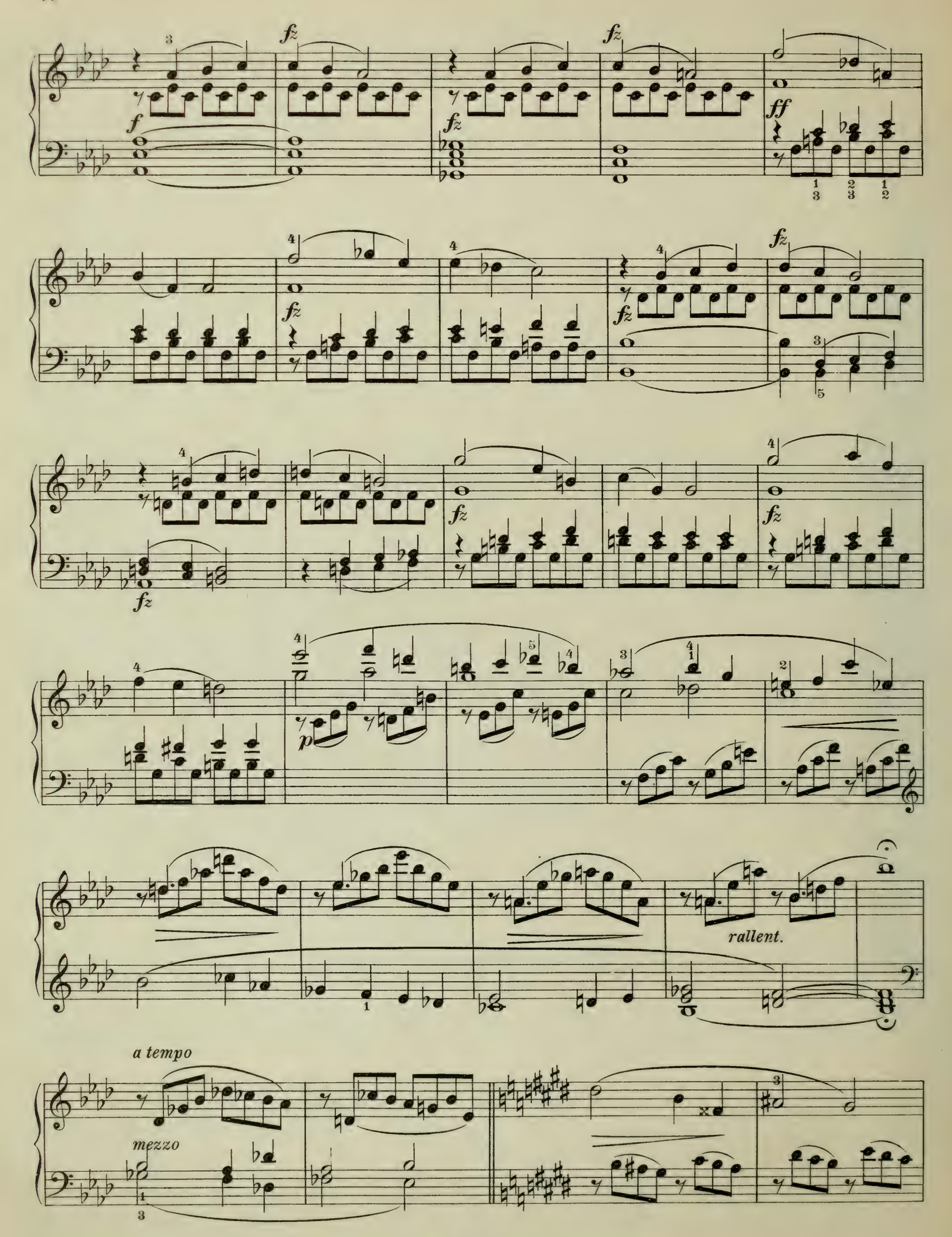

rinf.
più f

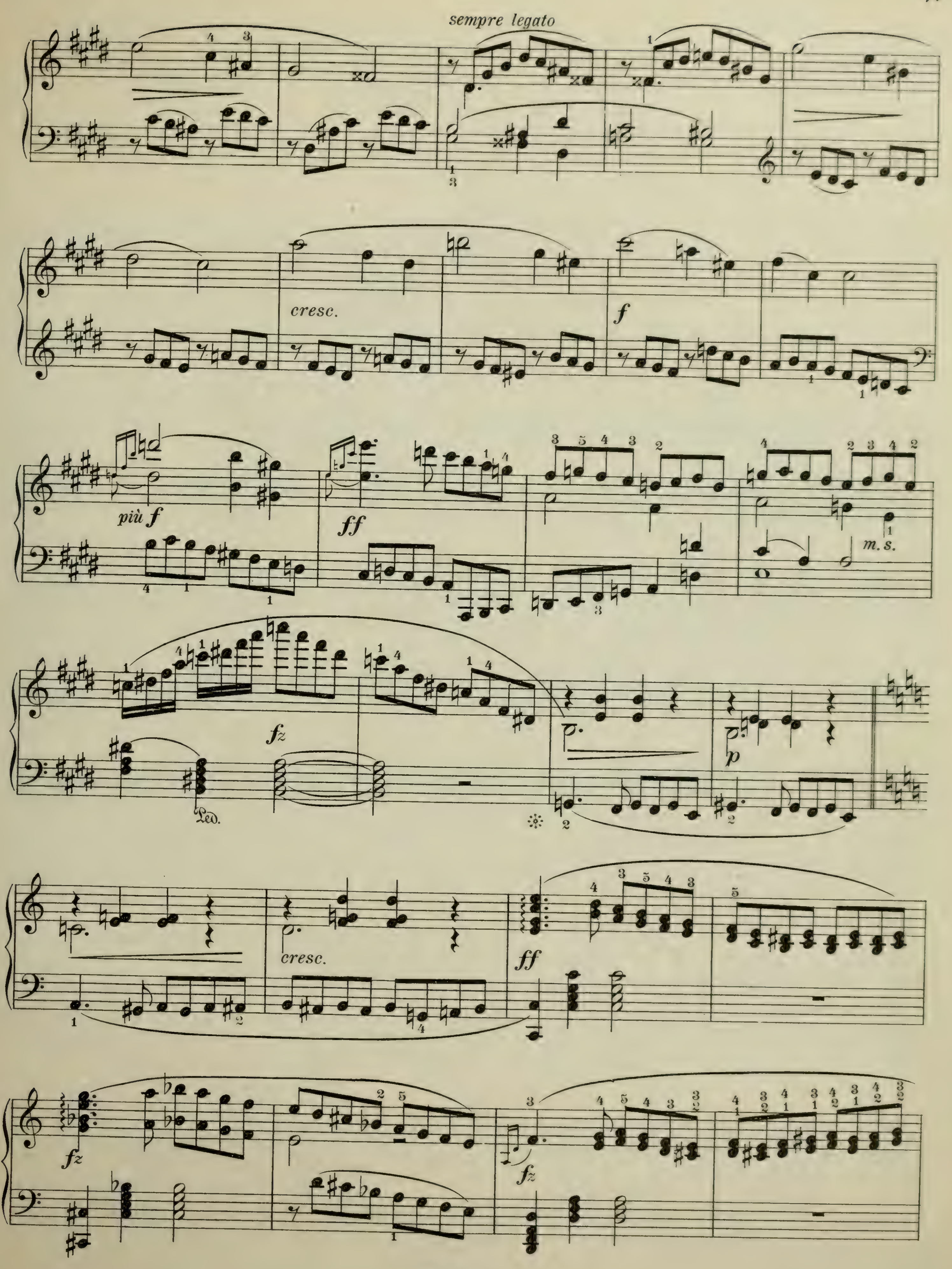

fz
dim.
p
cresc.
ff
fz
Ped.
dolce
p
cresc.
f
fz

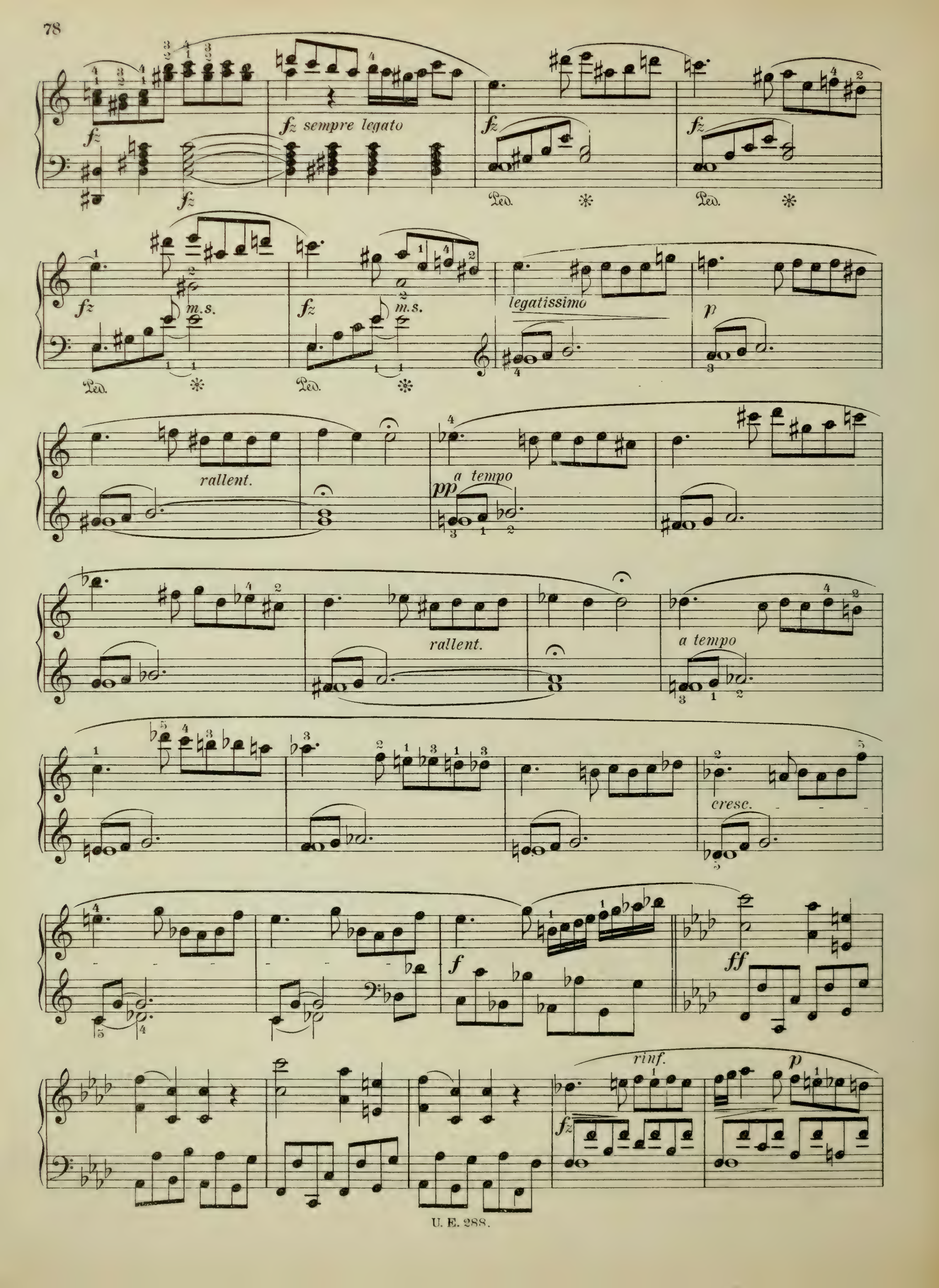
SUITE DE TROIS PIÈCES.

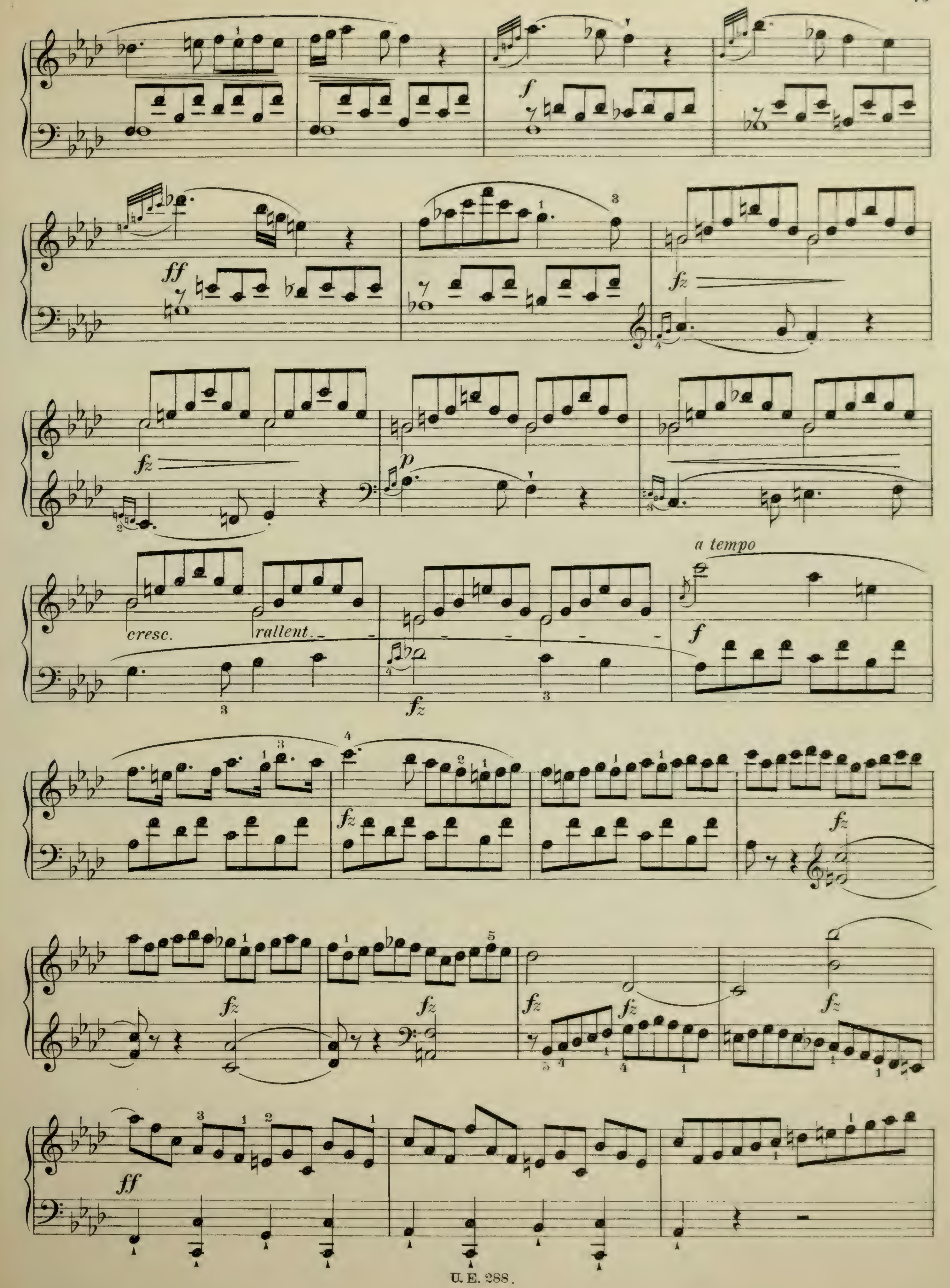


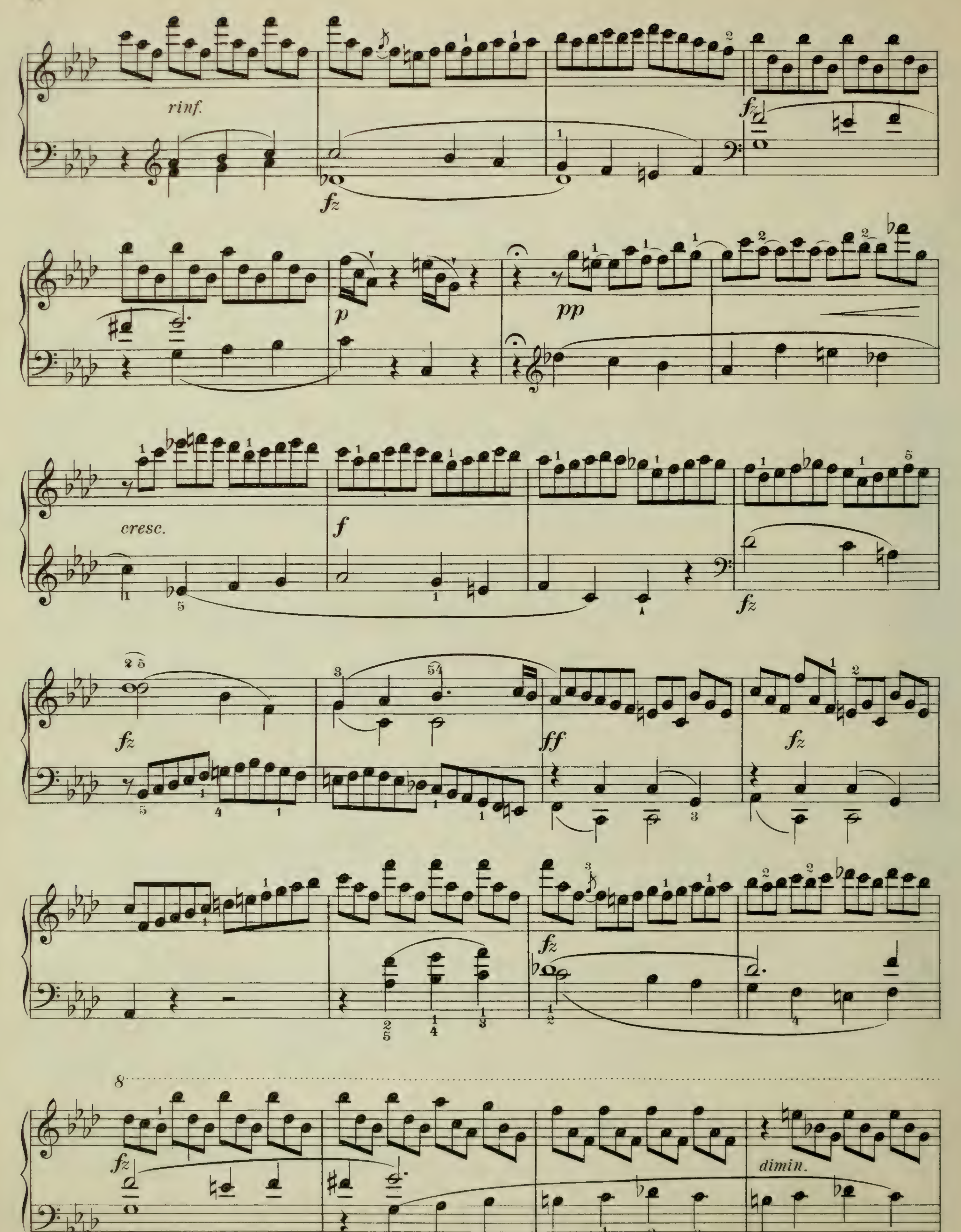

tr
cresc.
fz
dim.
p
cresc.
f
fz
f
ff
Ped.
fz
p
cresc.
f
fz
ff
cresc.

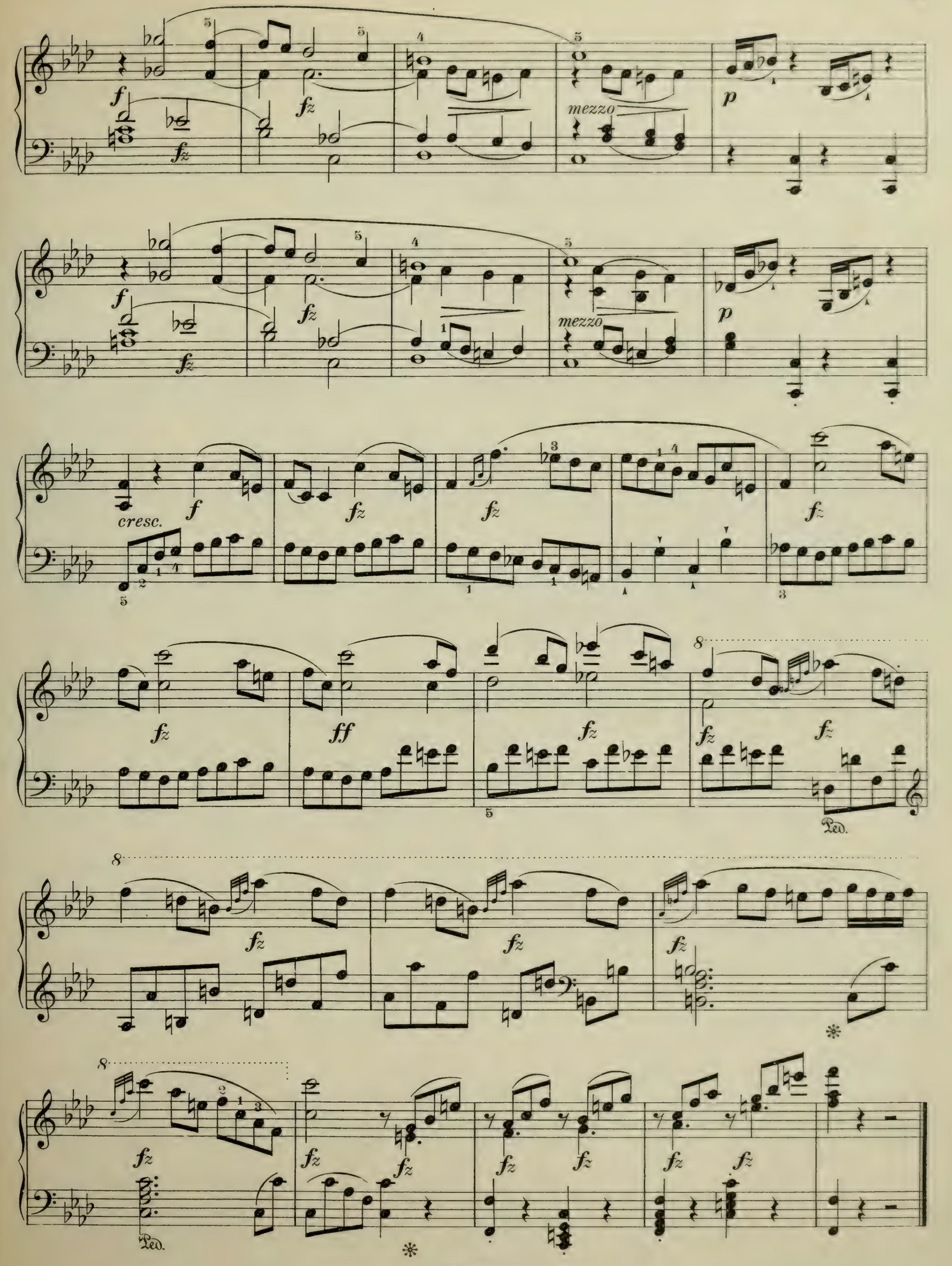

fz
f
ff
p
rallent.
a tempo
mezzo


sempre legato
cresc.
f
più f
ff
m. s.
fz
Ped.
p
cresc.
ff
fz
fz

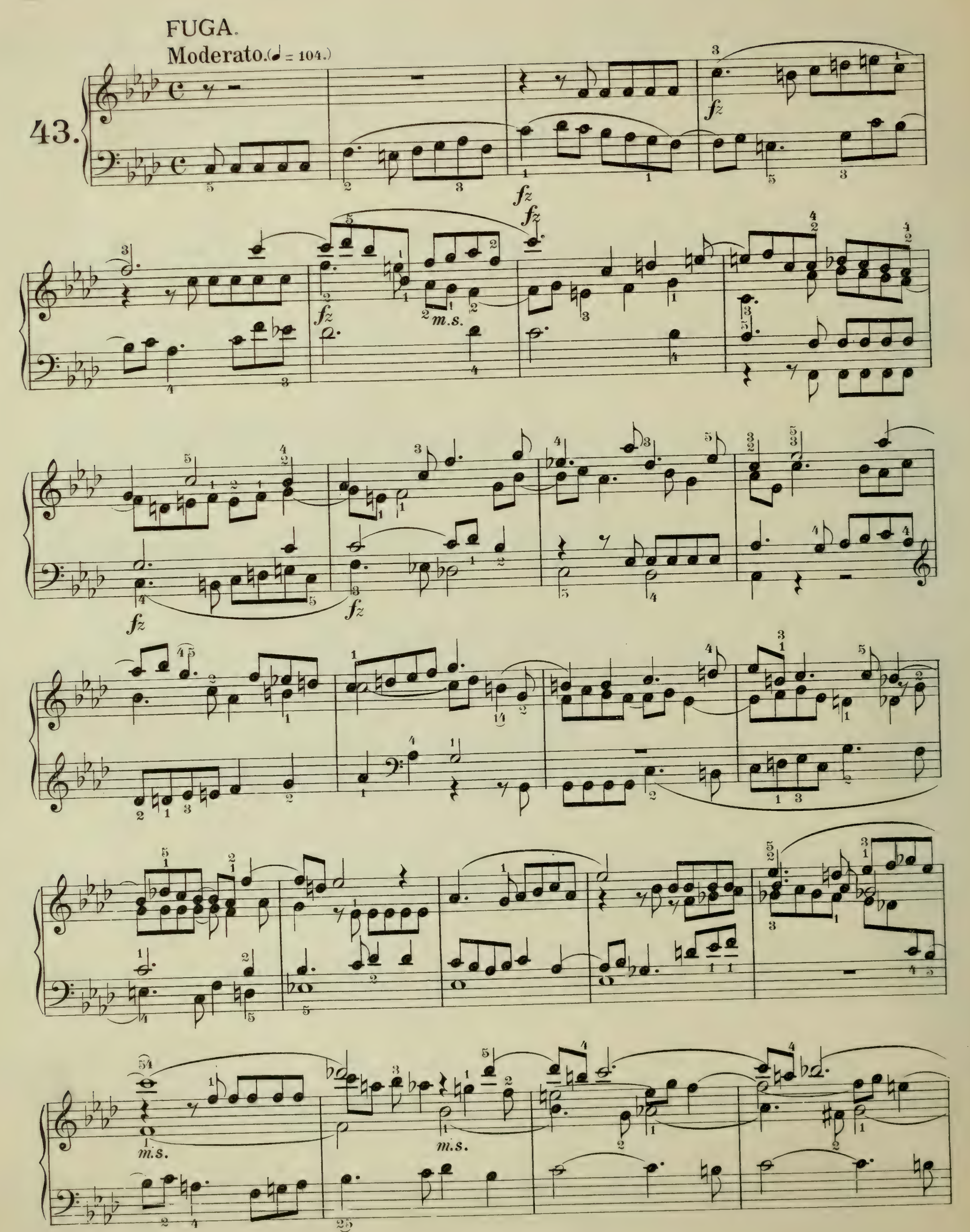

fz
fz sempre legato
fz
fz
Ped.
Ped.
fz
m.s.
fz
m.s.
Ped.
Ped.
legatissimo
p
rallent.
a tempo
pp
rallent.
a tempo
cresc.
f
ff
rinf.
fz
p

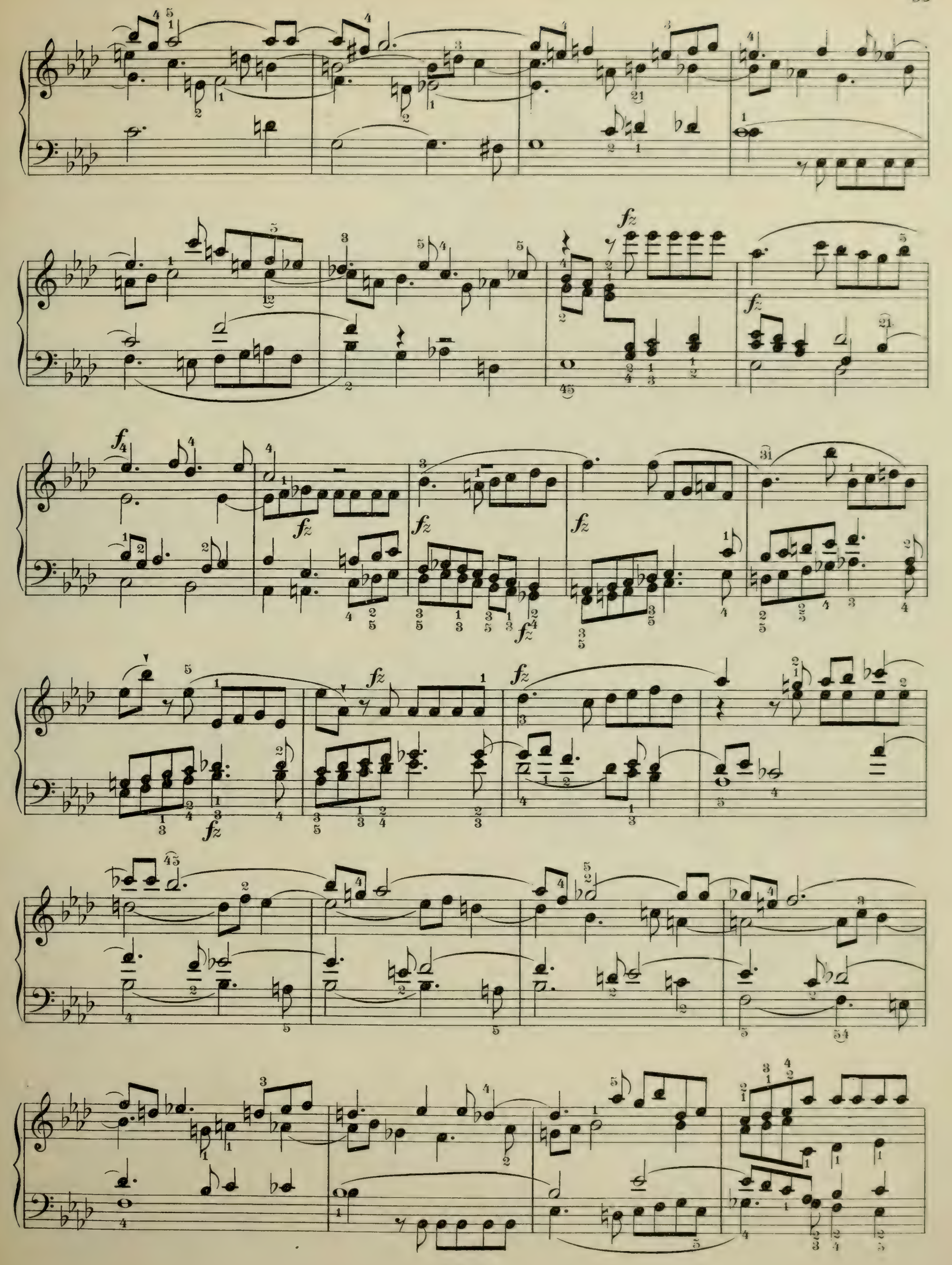

ff
fz
p
cresc.
rallent.
a tempo
f


rinf.
fz
fz
p
pp
cresc.
f
fz
fz
ff
fz
fz
8
fz
dimin.

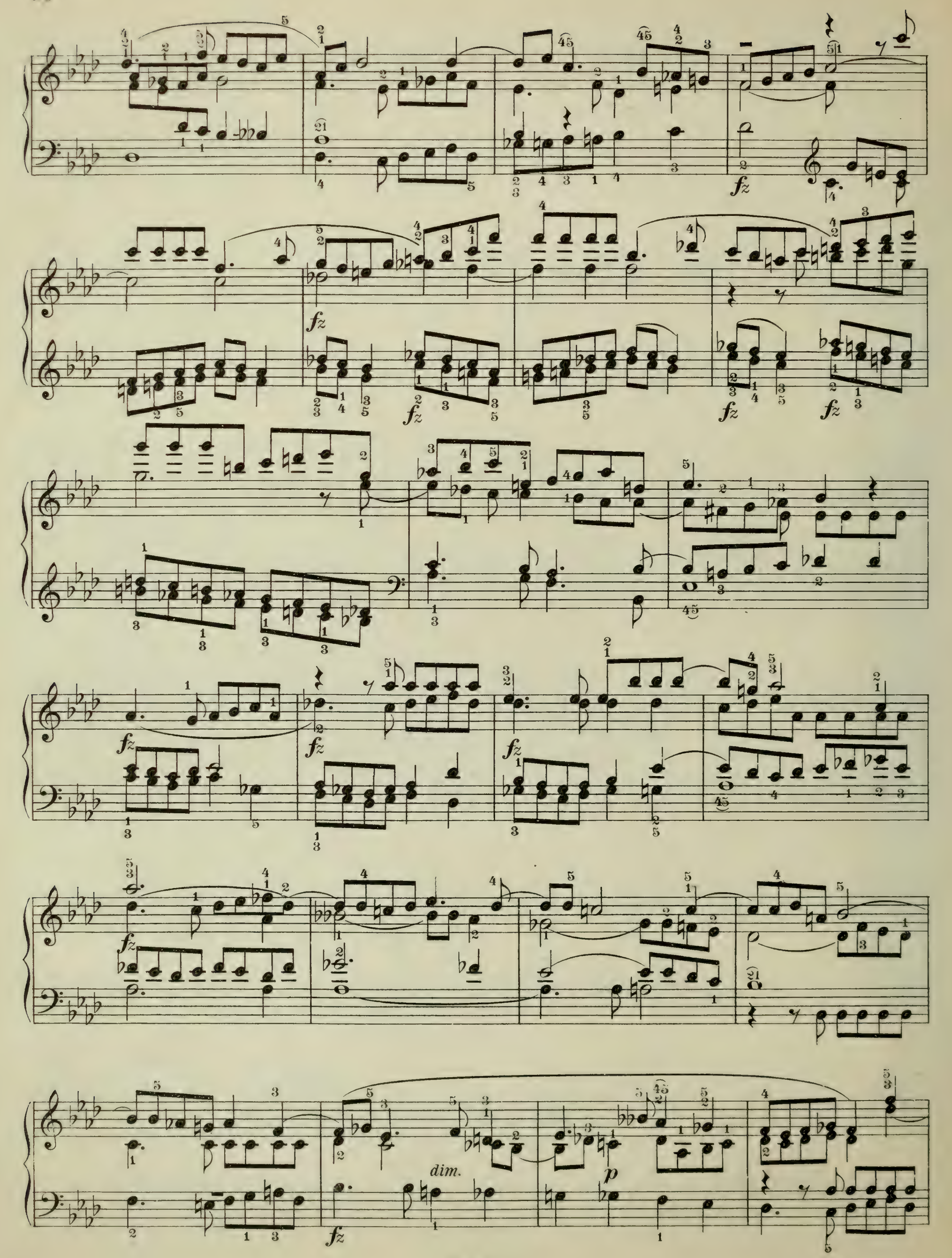


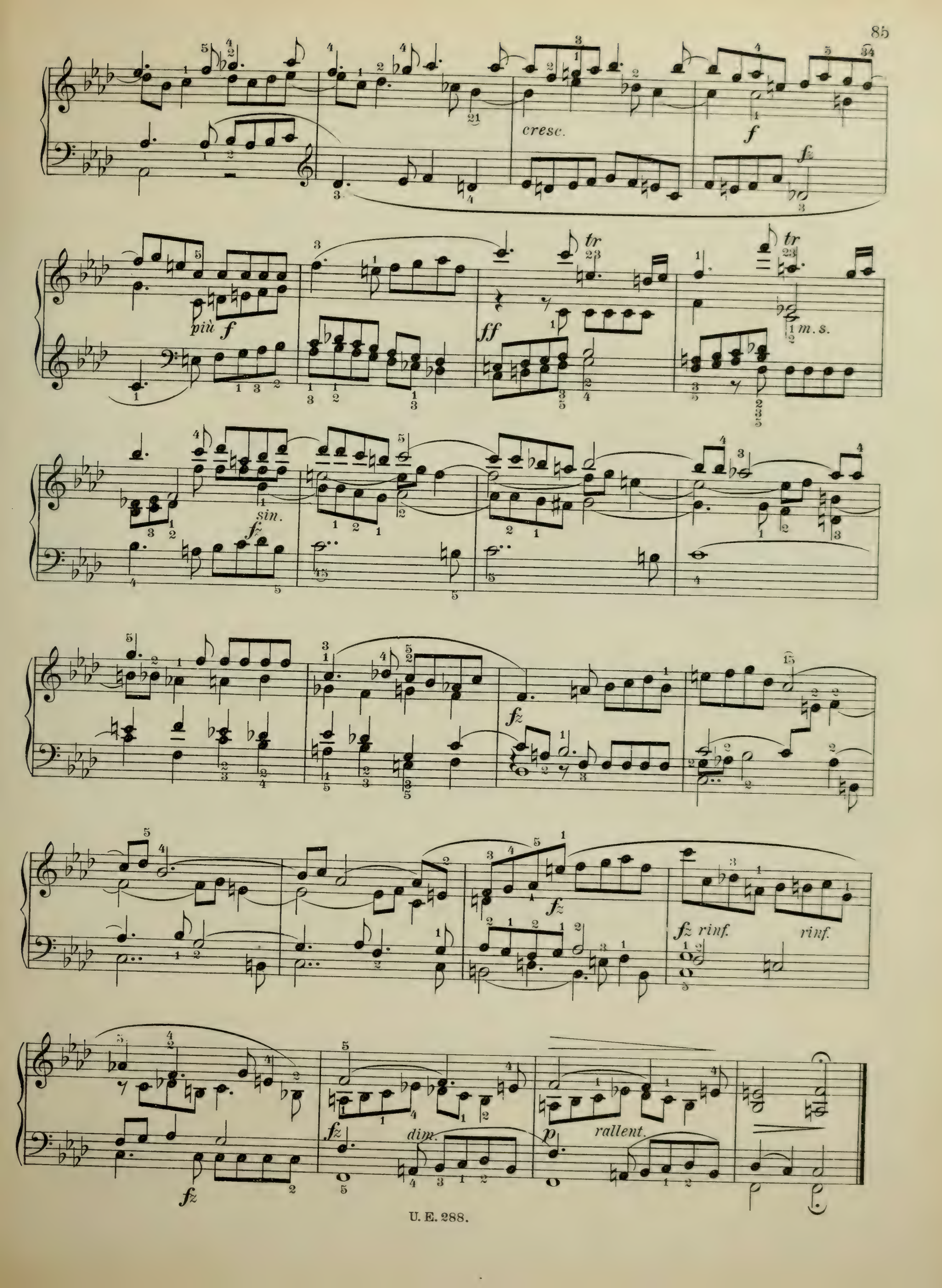
f
fz
mezzo
p
cresc.
ff
Ped.
8

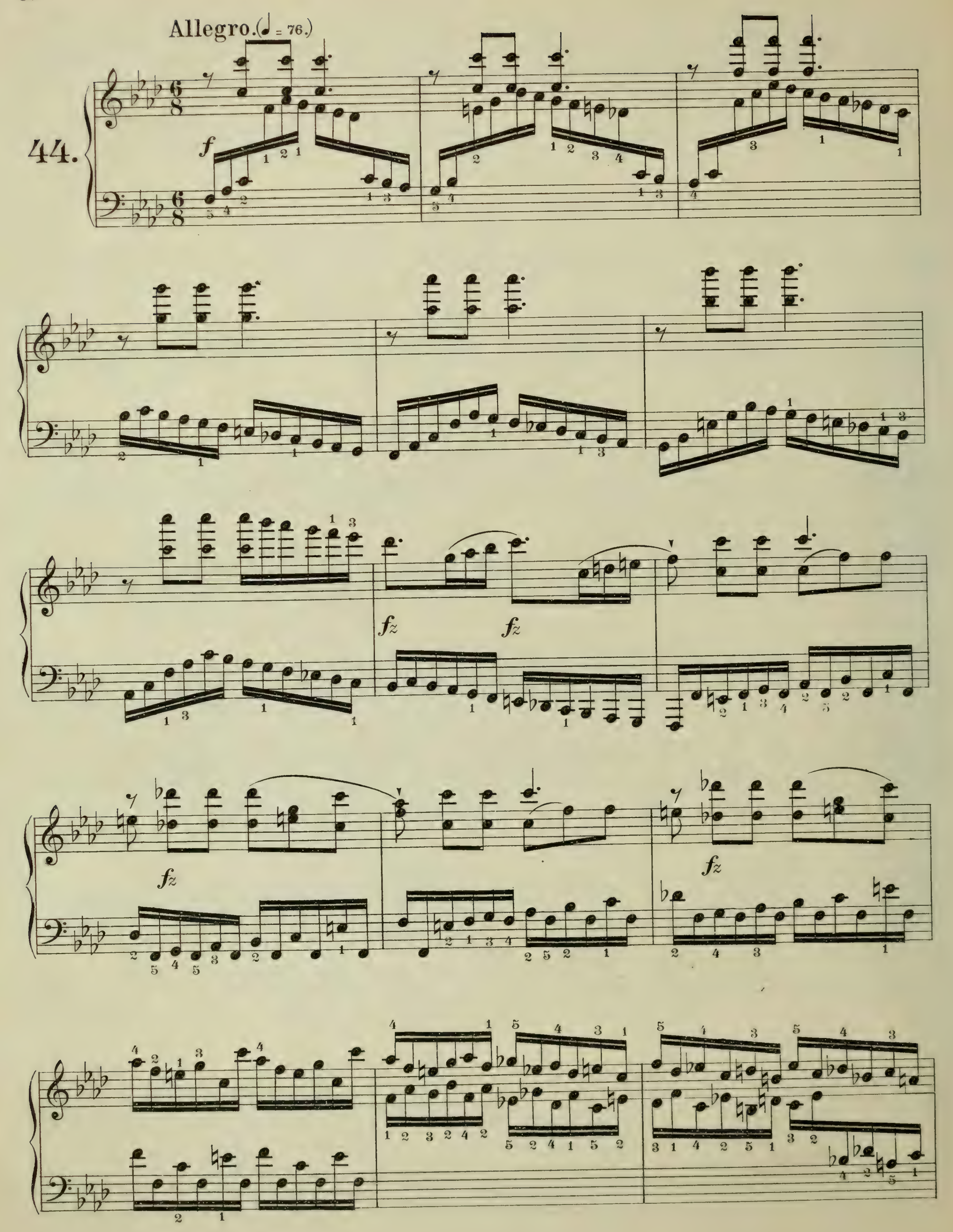

FUGA.
Moderato. (♩ = 104.)
43.
fz
m.s.

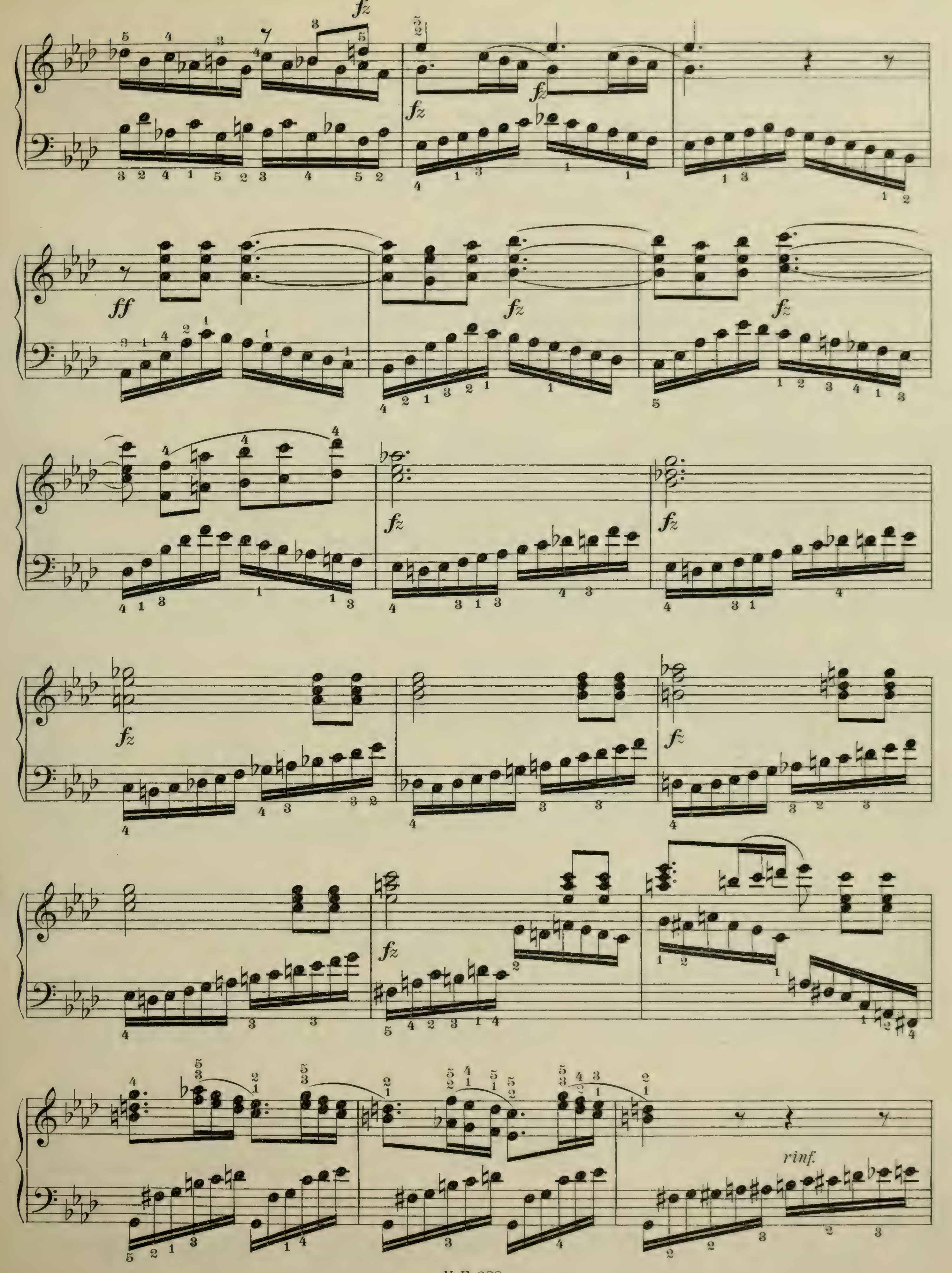


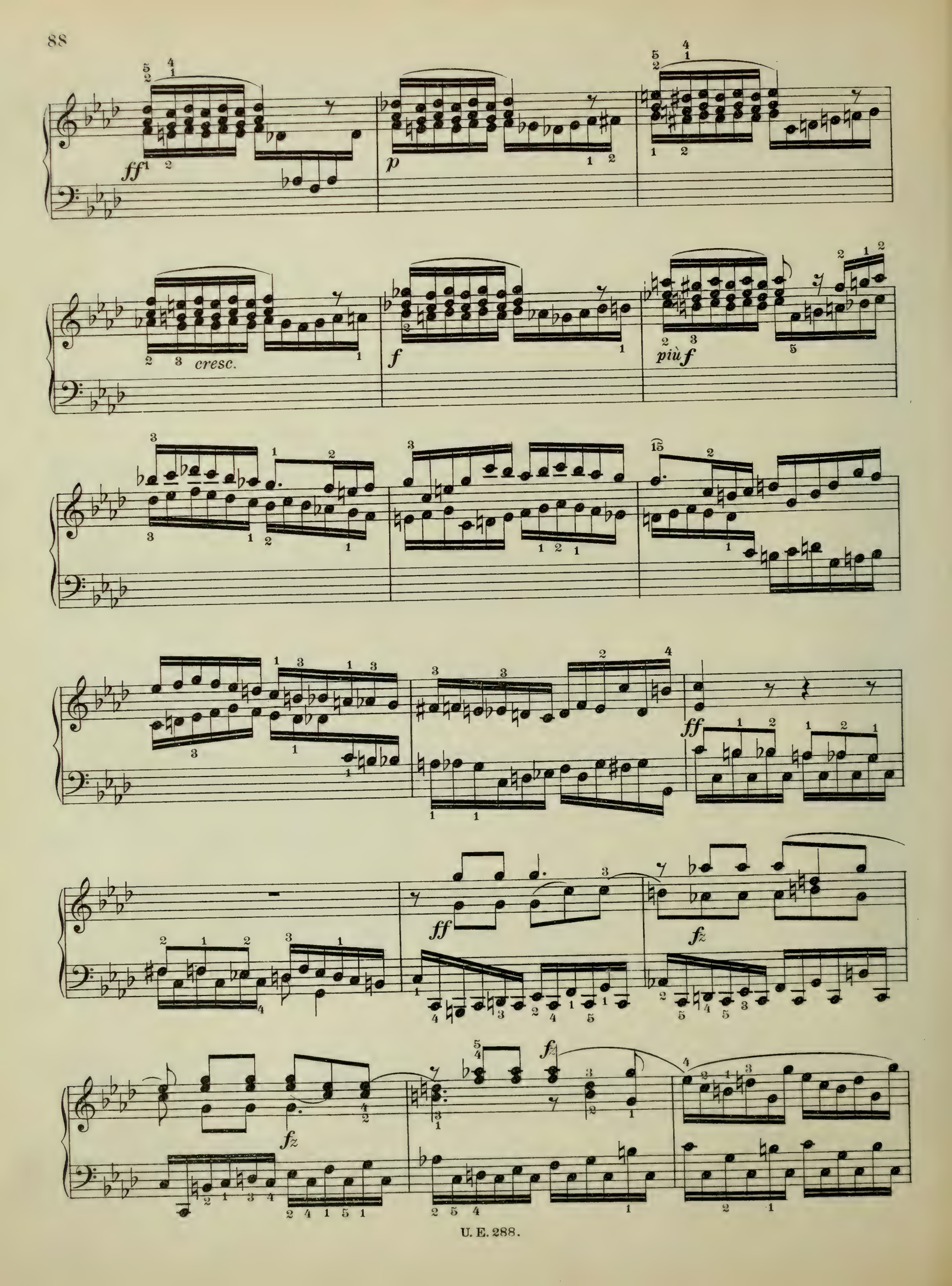
fz
f
fz


fz
dim.
p

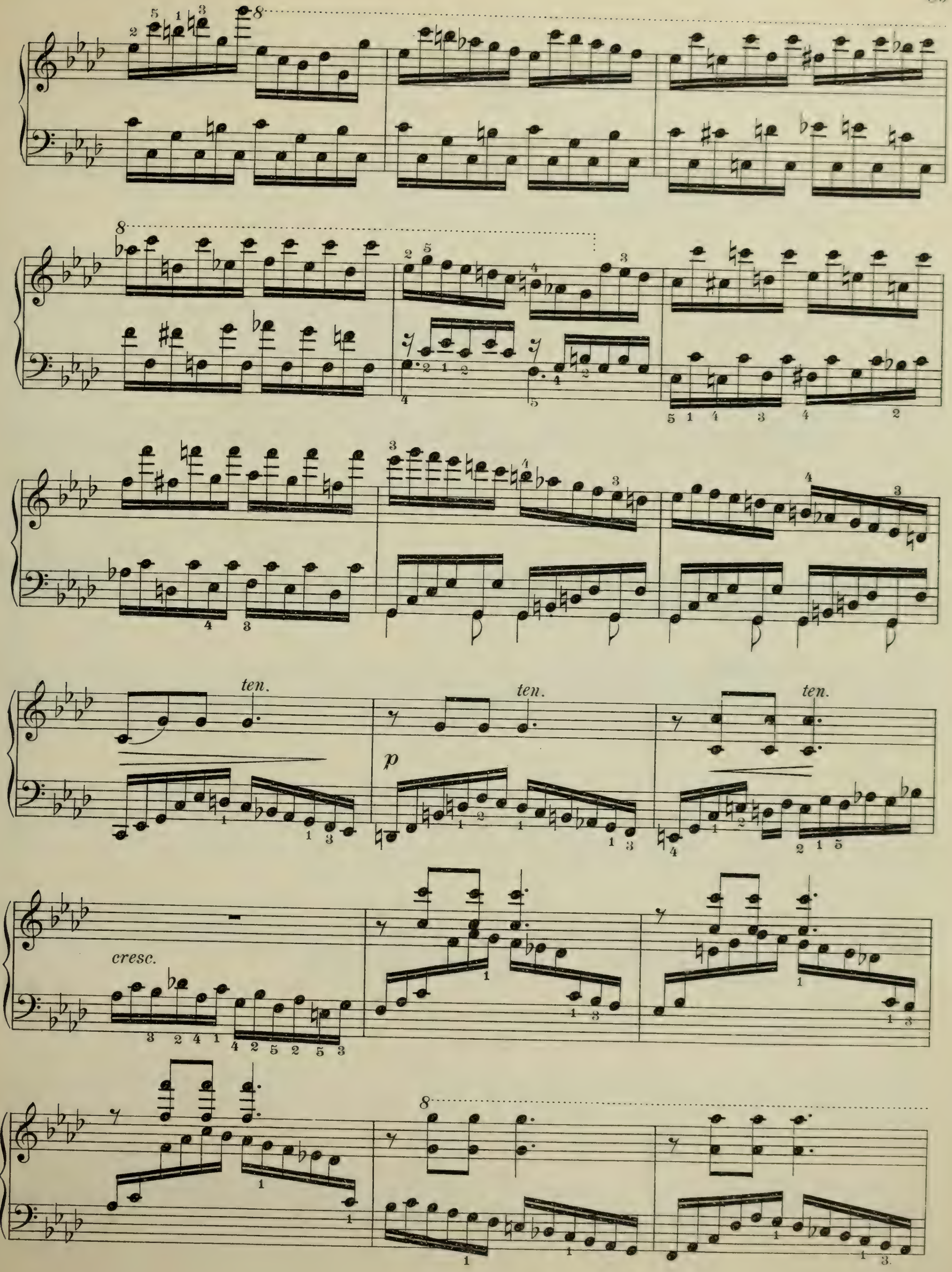

cresc.
f
fz
più f
tr
ff
m. s.
sin.
fz
fz
fz
fz rinf.
rinf.
fz
fz
dim.
p
rallent.

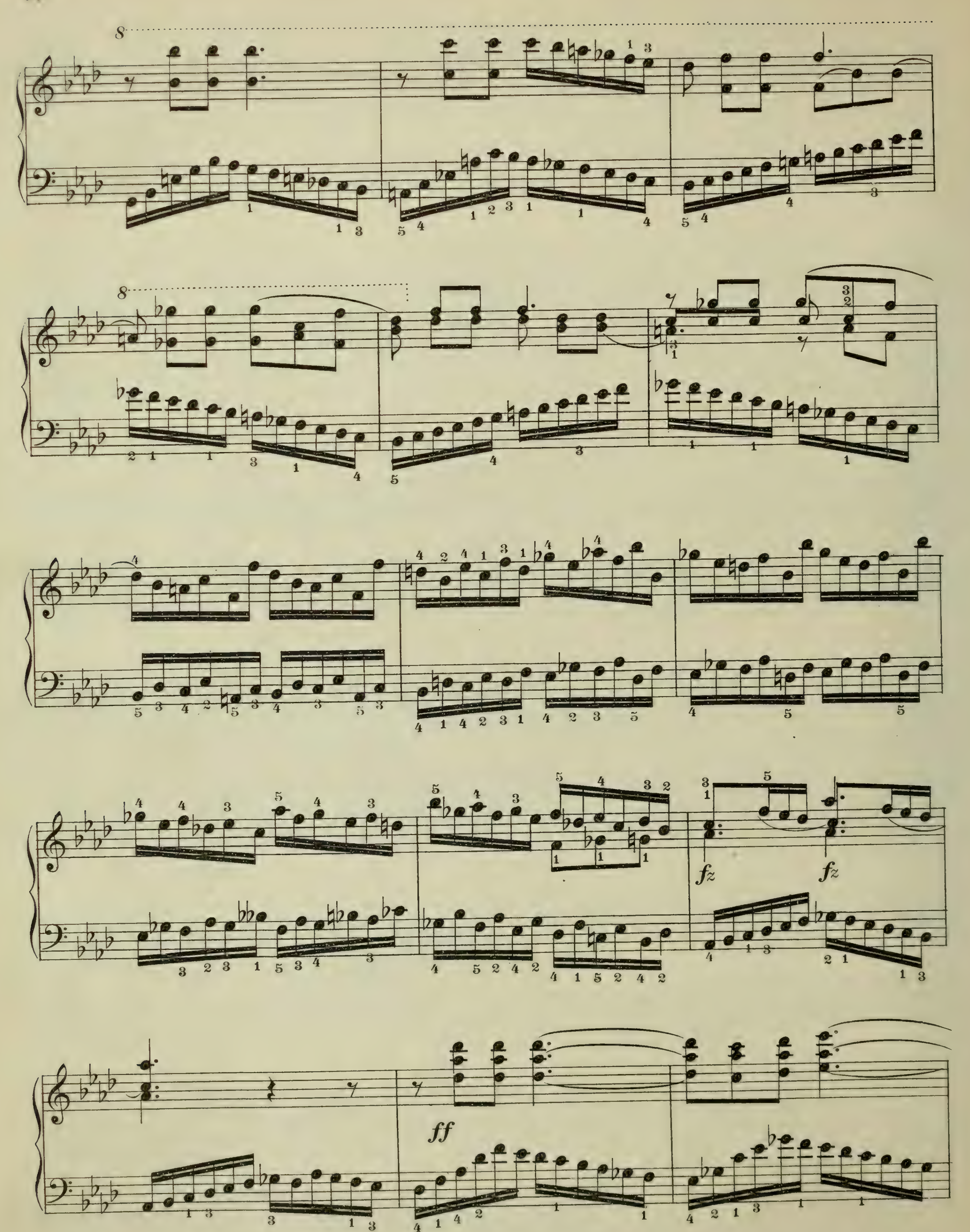

Allegro. (♩ = 76.)
44.
f
fz
fz
fz
fz


fz
fz
fz
ff
fz
fz
fz
fz
fz
fz
fz
rinf.

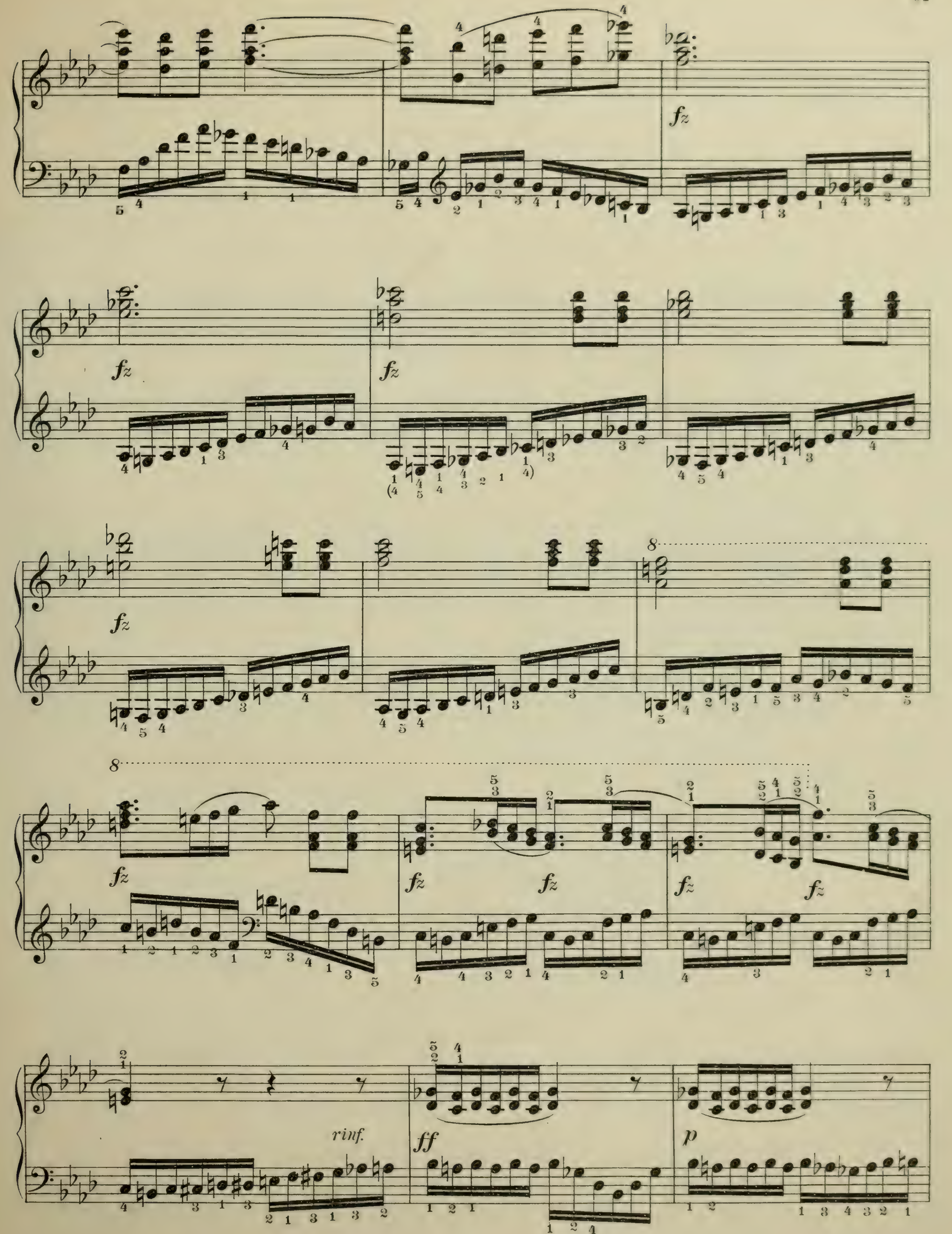


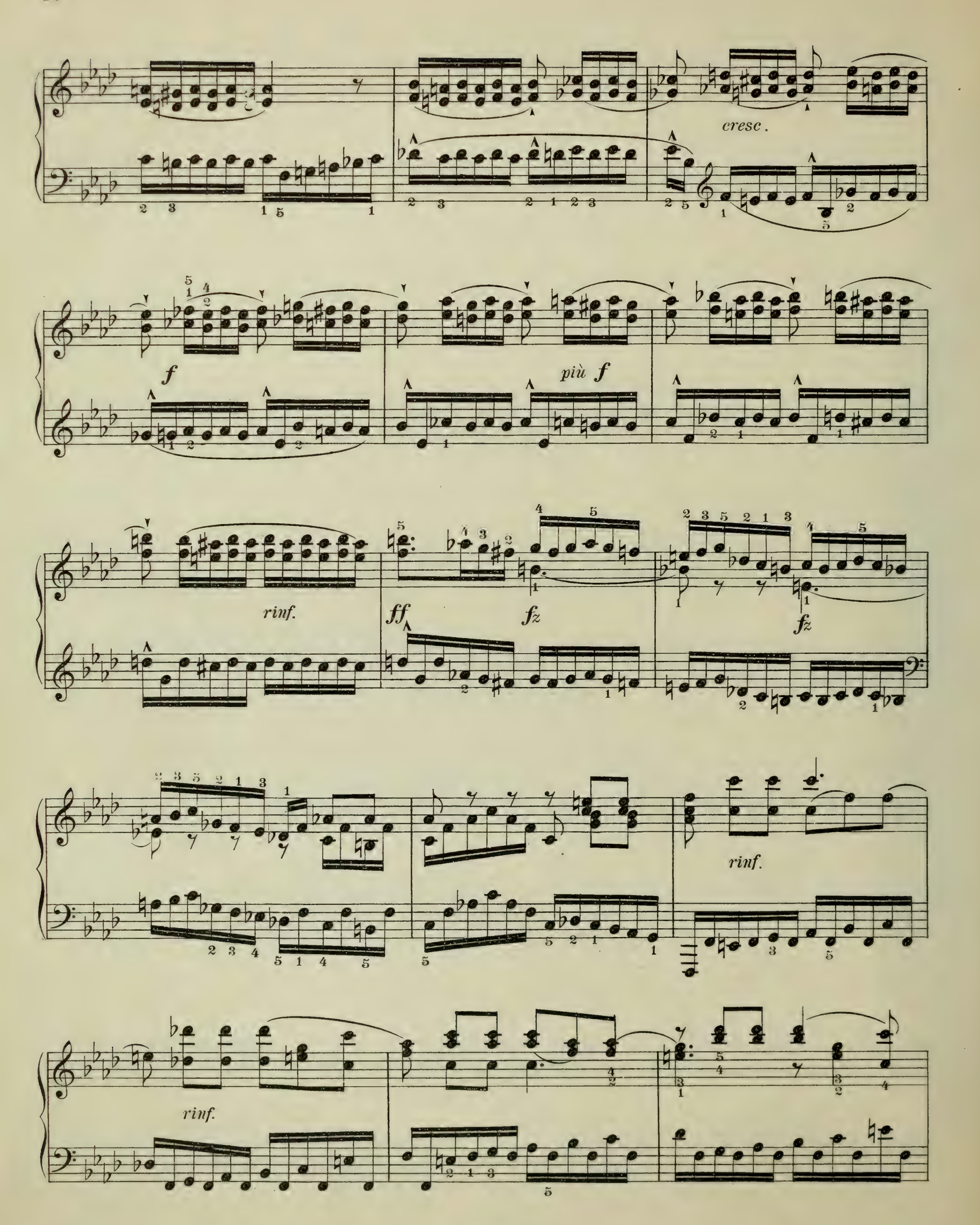
ff
p
cresc.
f
più f
ff
ff
fz
fz
fz

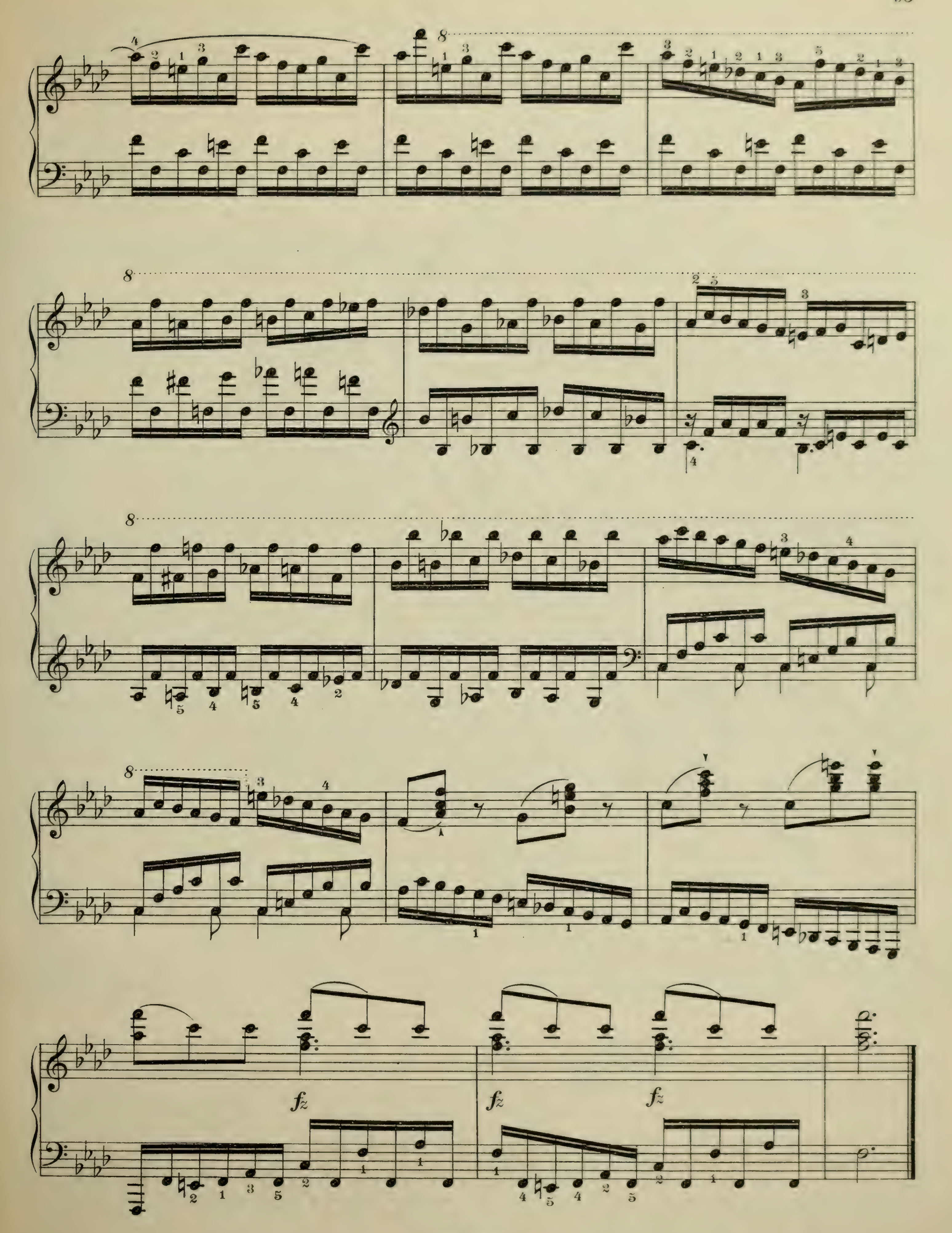

ten.
ten.
ten.
p
cresc.



fz
fz
ff


fz
fz
fz
fz
8
fz
8
fz
fz
fz
fz
fz
rinf.
ff
p


cresc.
f
più f
rinf.
ff
fz
fz
rinf.
rinf.

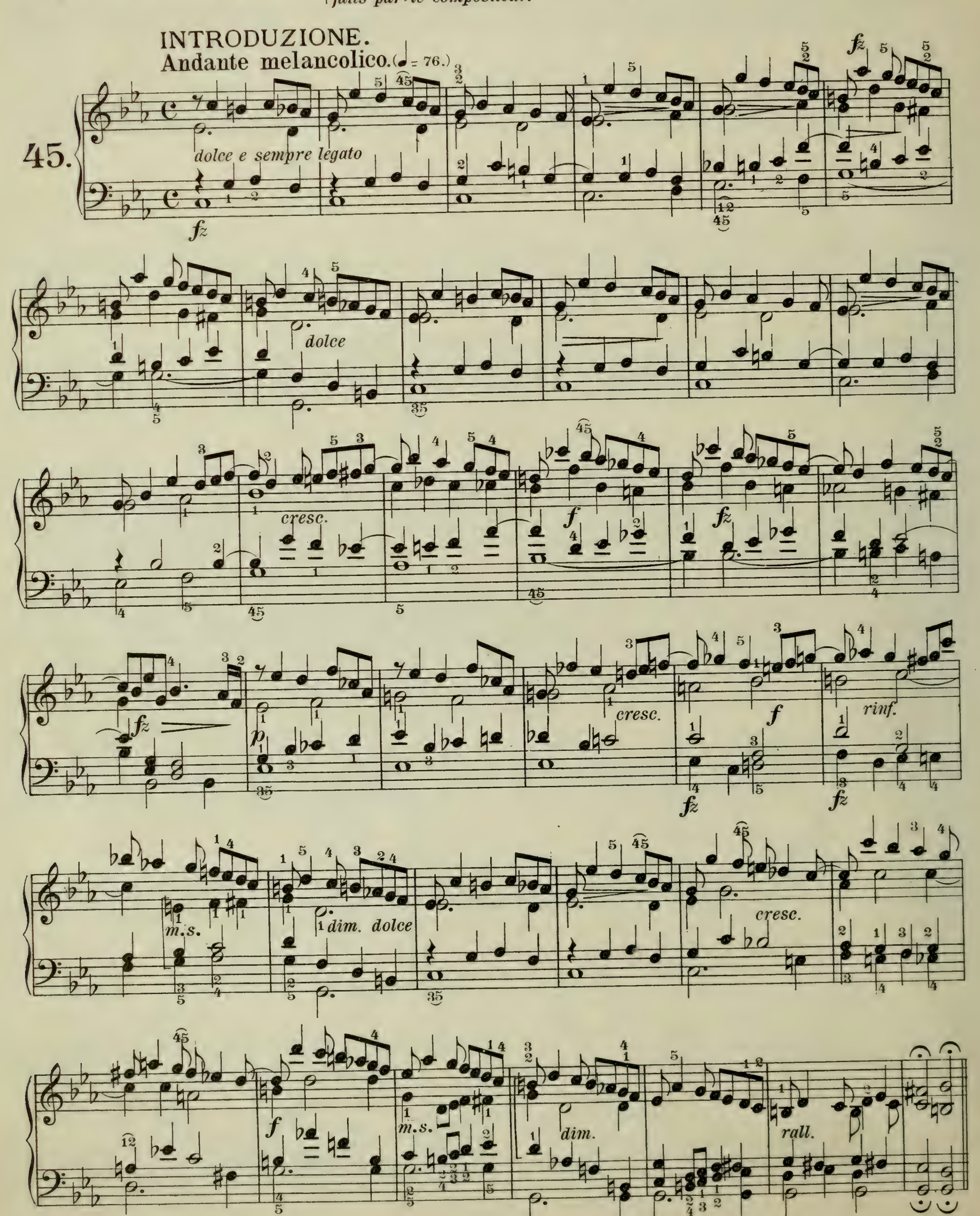


8
8
8
8
fz
fz
fz

Diese Fuge, welche im Jahr 1810 in Paris erschien, wird hier mit Verbesserungen vom Verfasser gegeben.

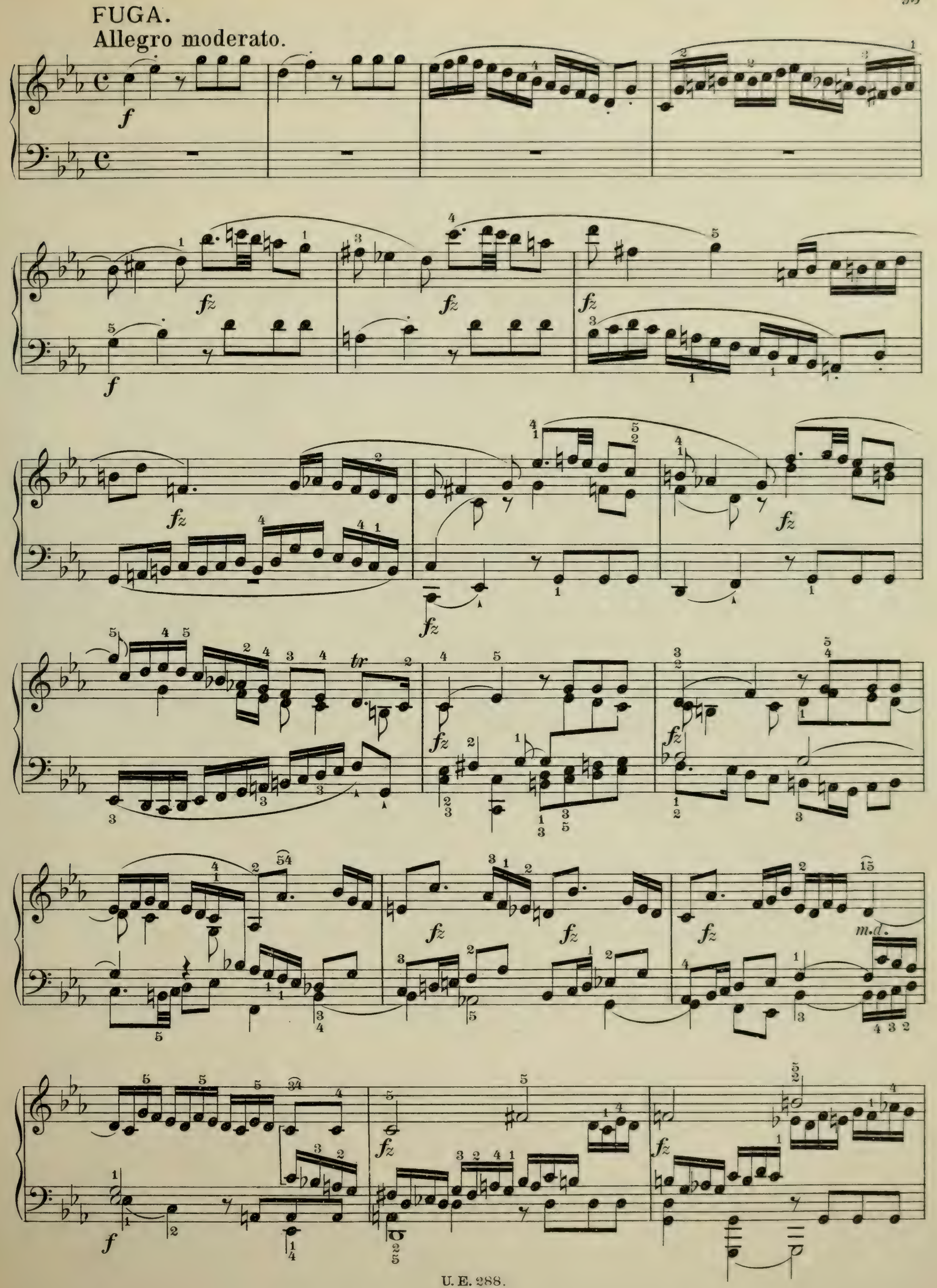
La Fugue suivante a été publiée à Paris en 1810 et reparaît maintenant avec de nombreux perfectionnements, faits par le compositeur.

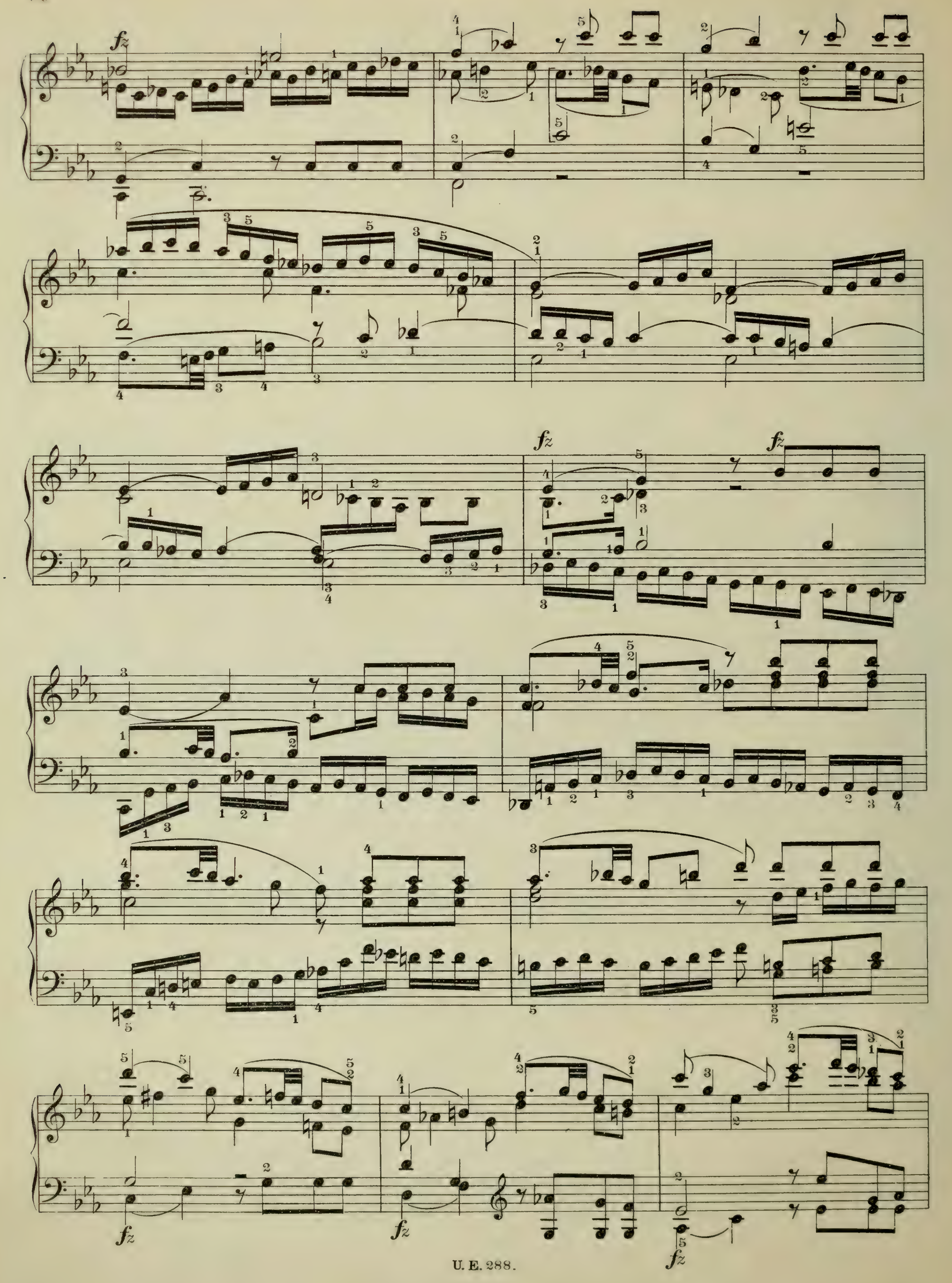
This fugue, which appeared in Paris in the year 1810, is here given with the improvements made by the composer.



FUGA.

Allegro moderato.




fz
fz
fz
fz
fz
fz

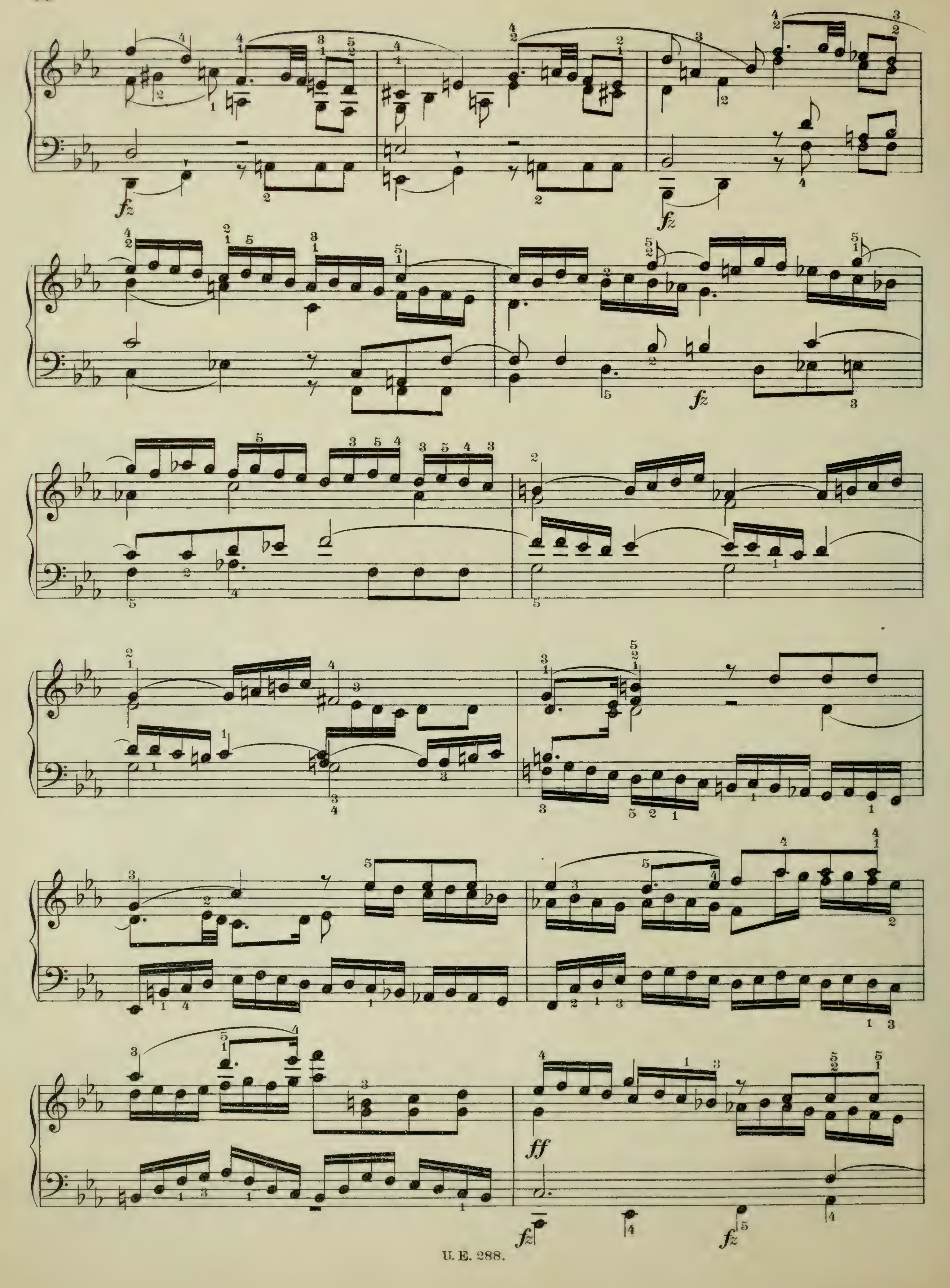
fz

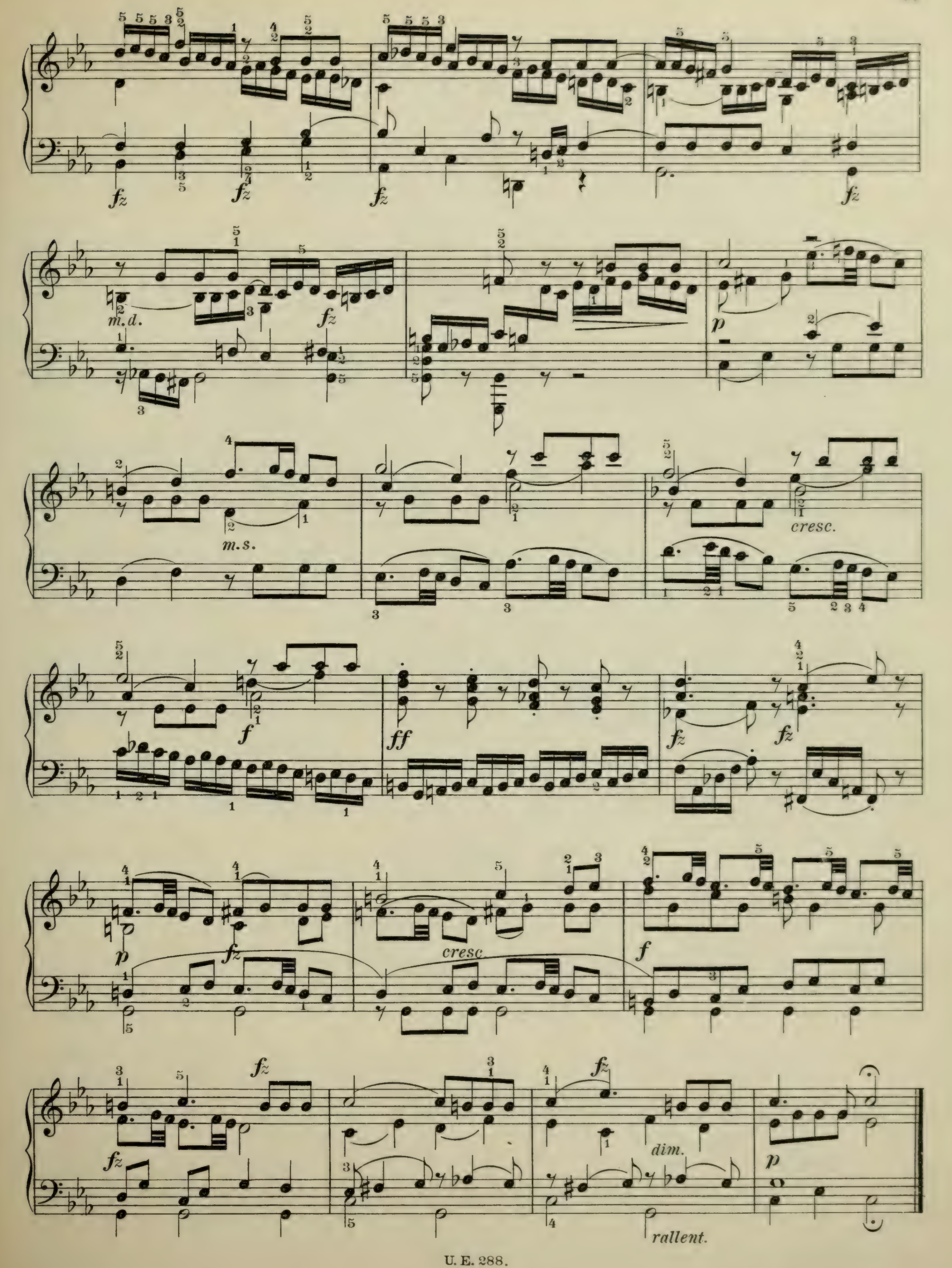
fz *m. d.*

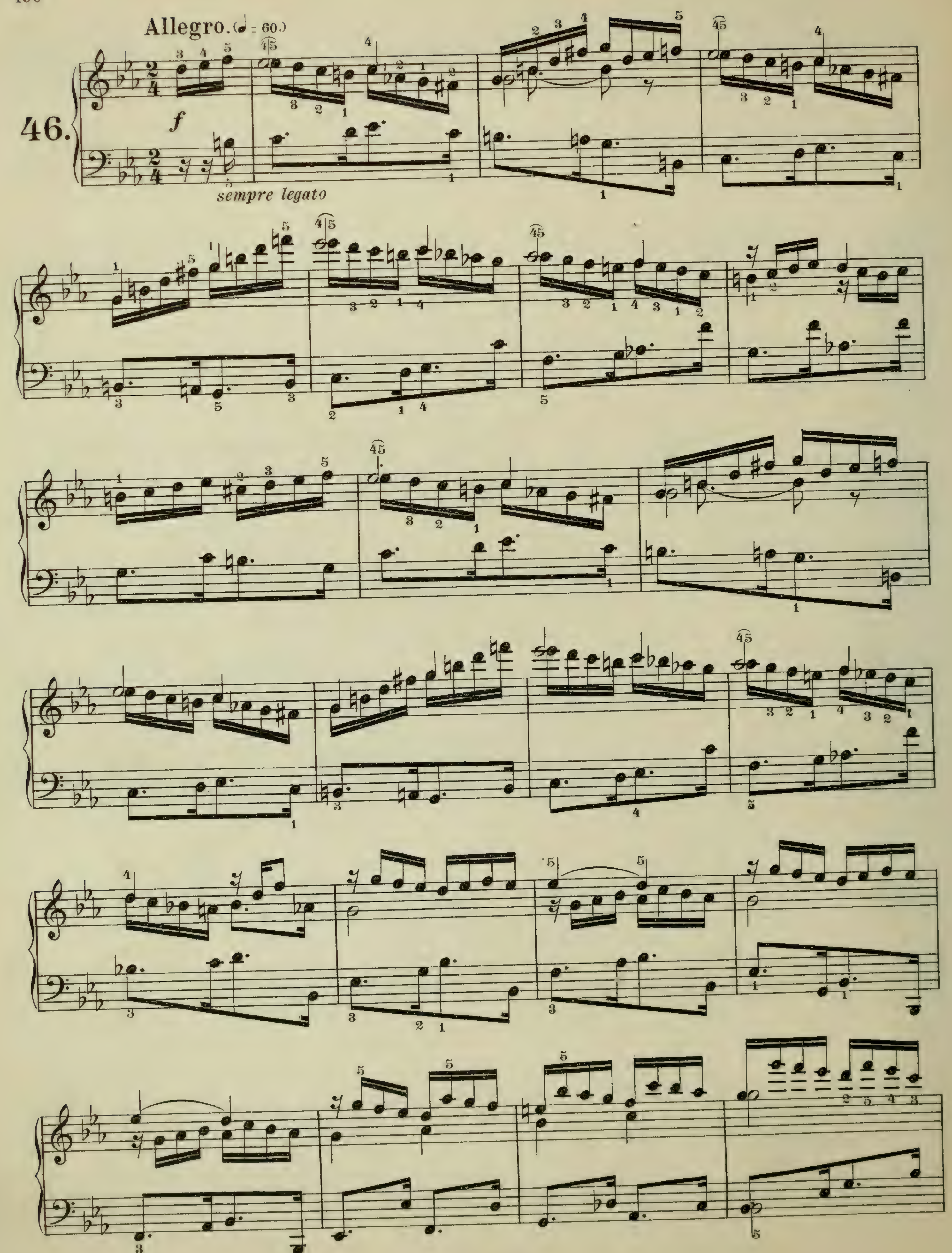
fz

fz

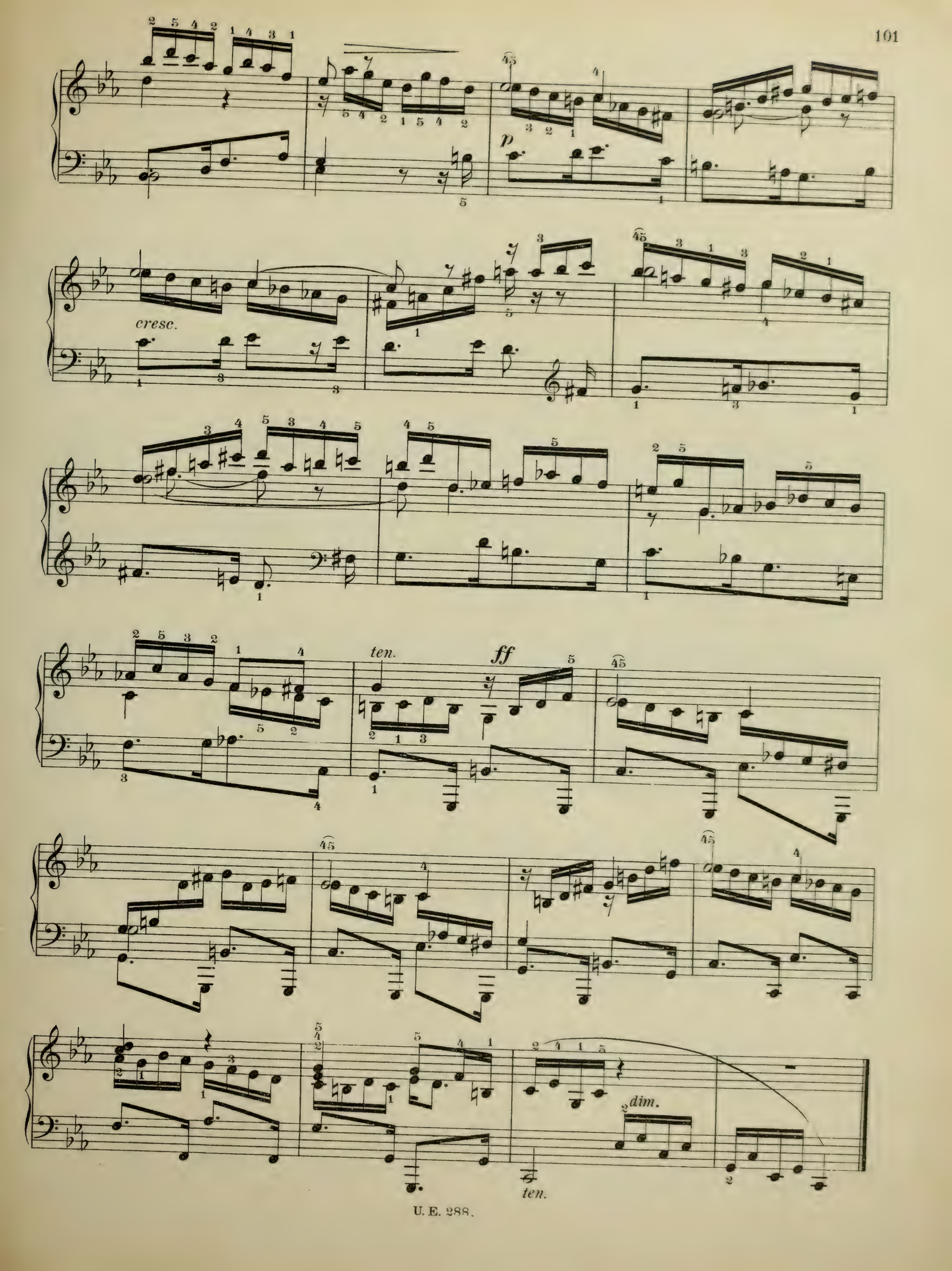
fz


fz
fz
fz
fz
ff
fz
fz

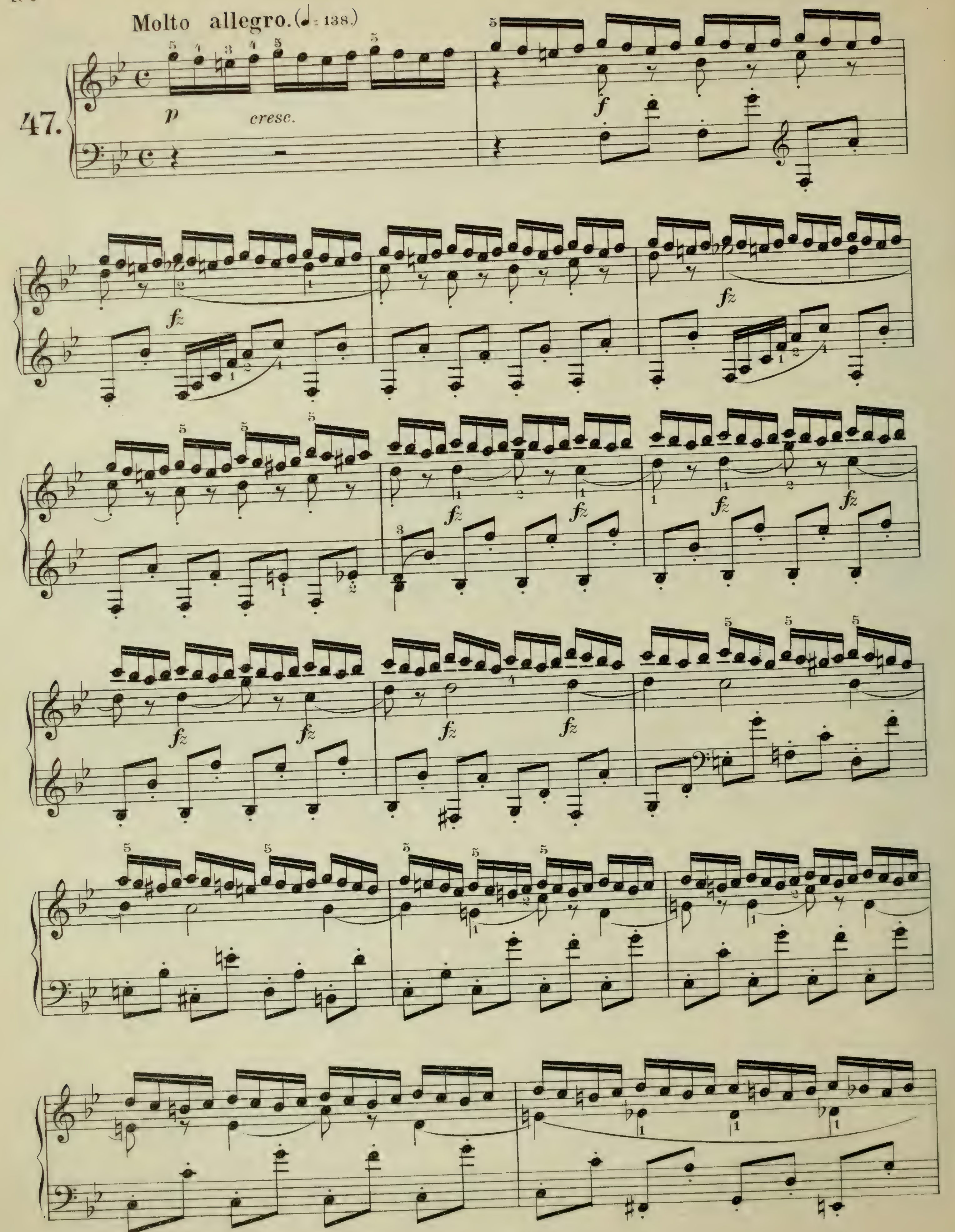

fz
m.d.
p
m.s.
cresc.
f
ff
cresc
dim.
rallent.

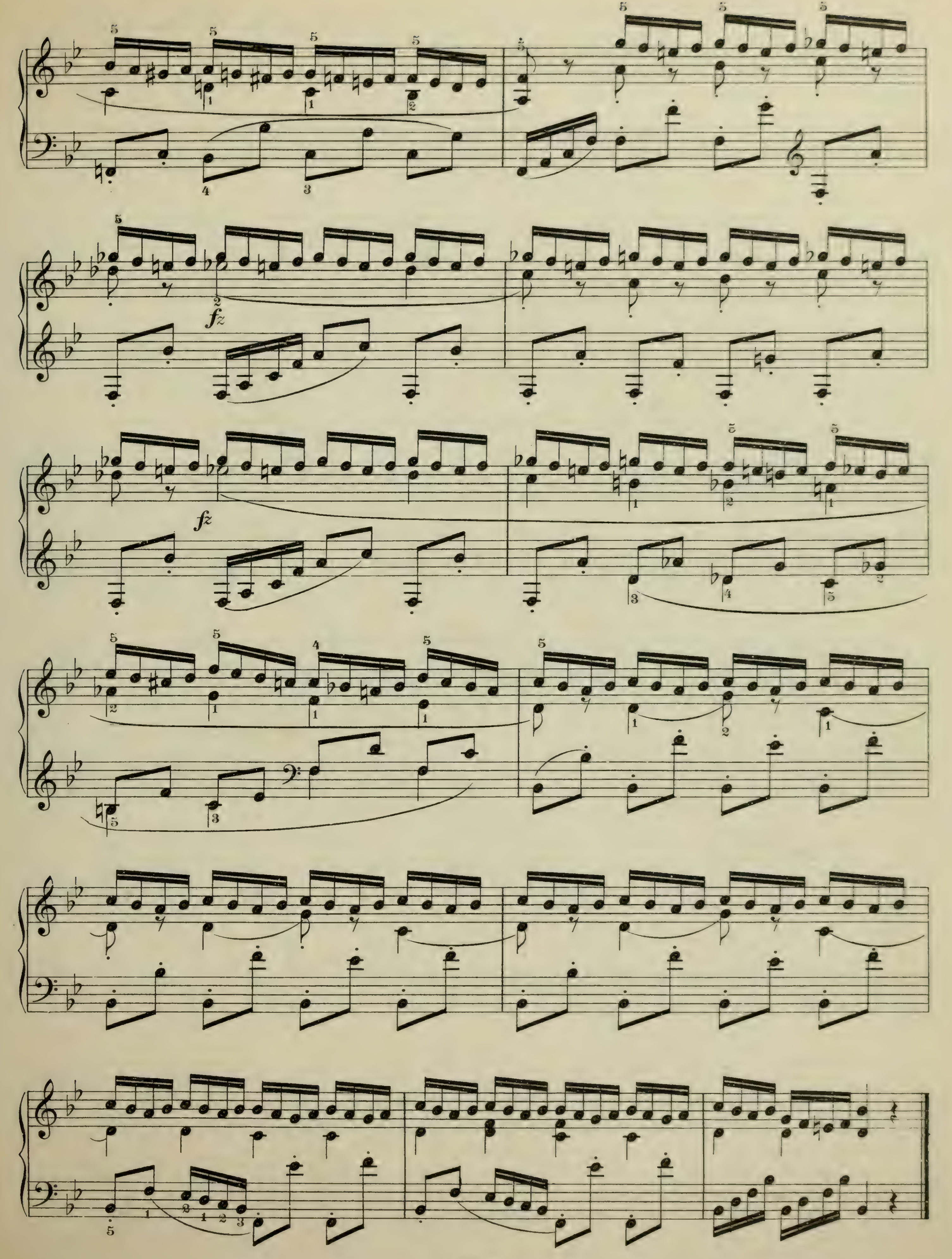


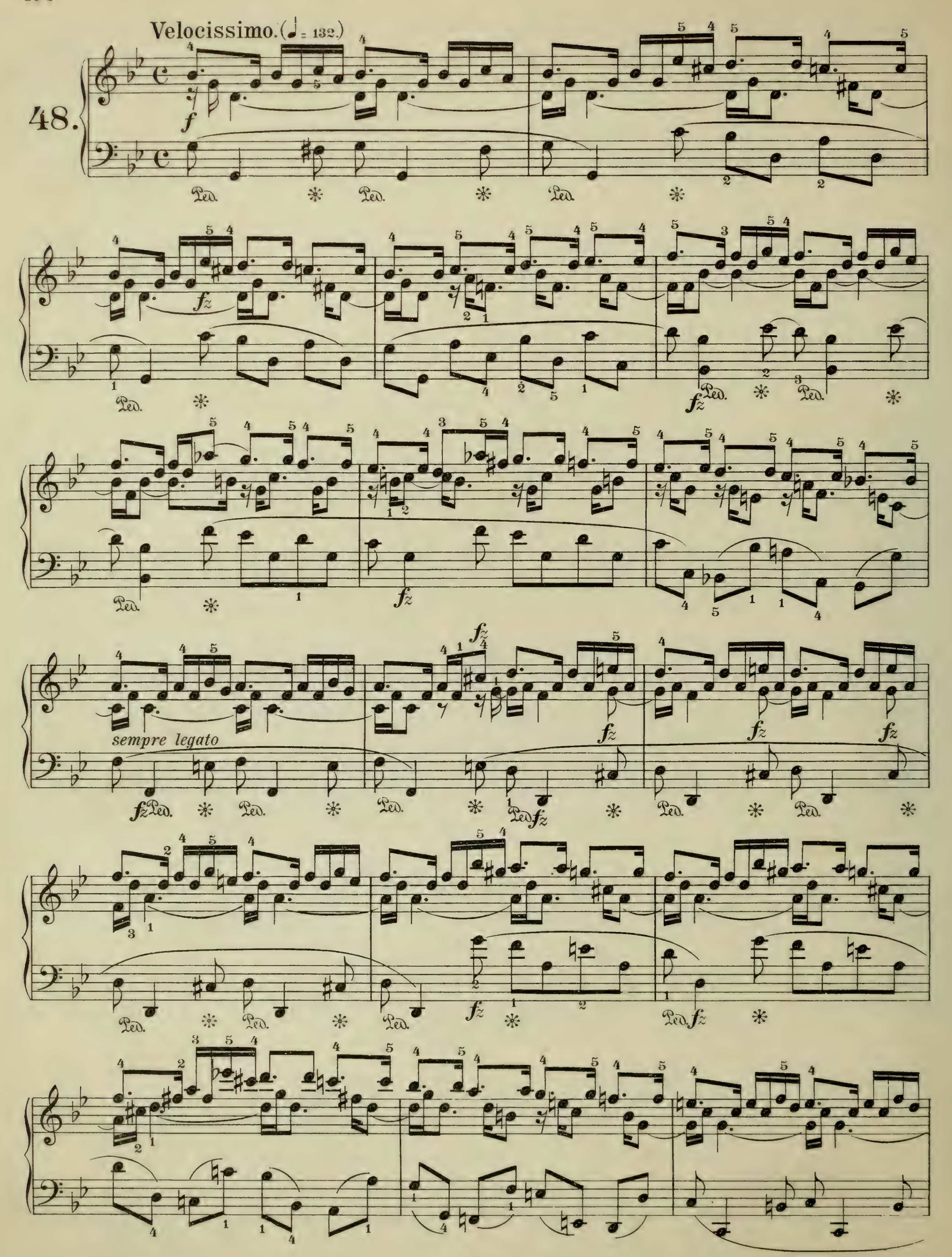
Allegro. (𝅗𝅥 = 60.)
46.
f
sempre legato

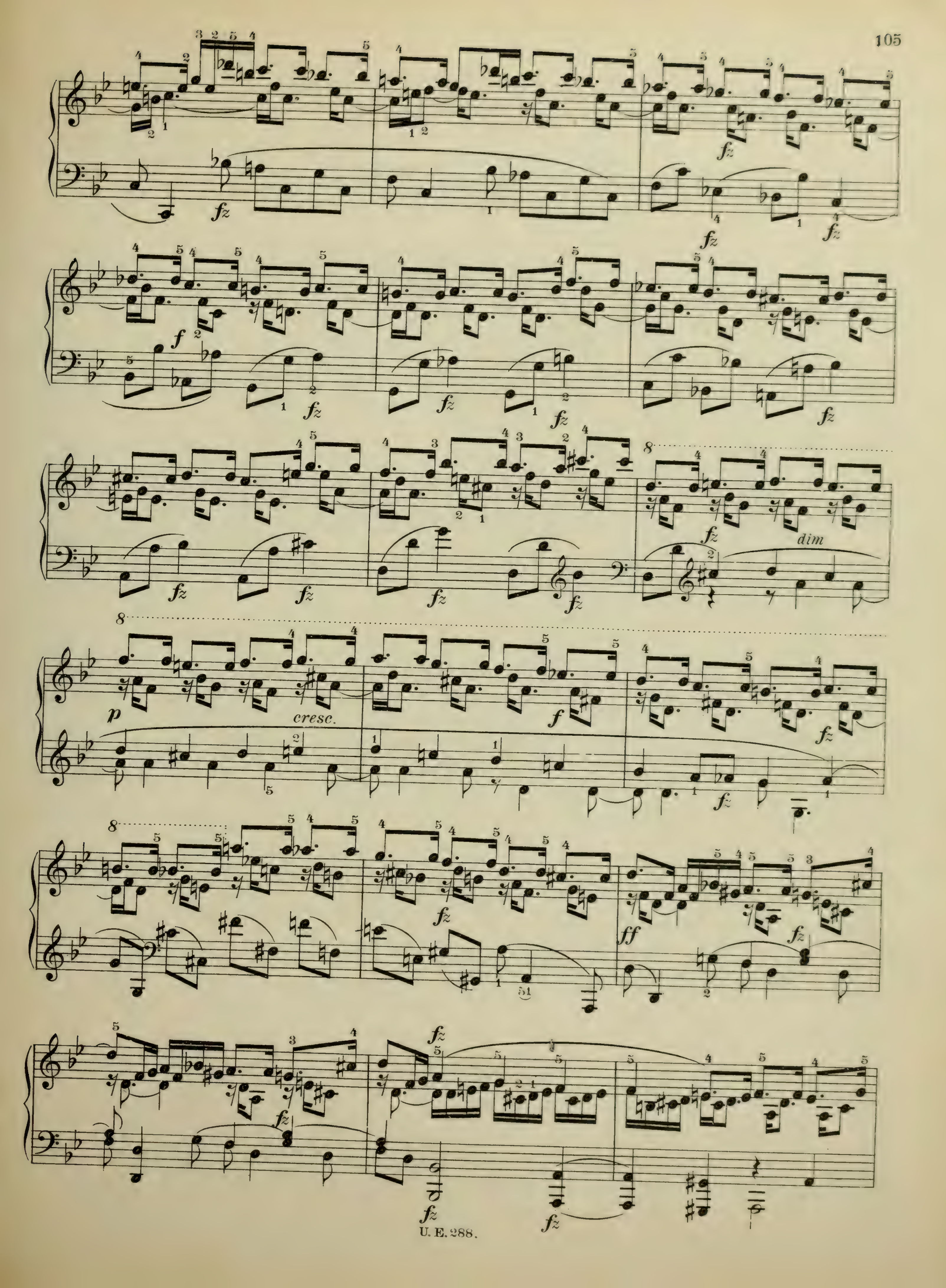


cresc.
ten.
ff
dim.
ten.

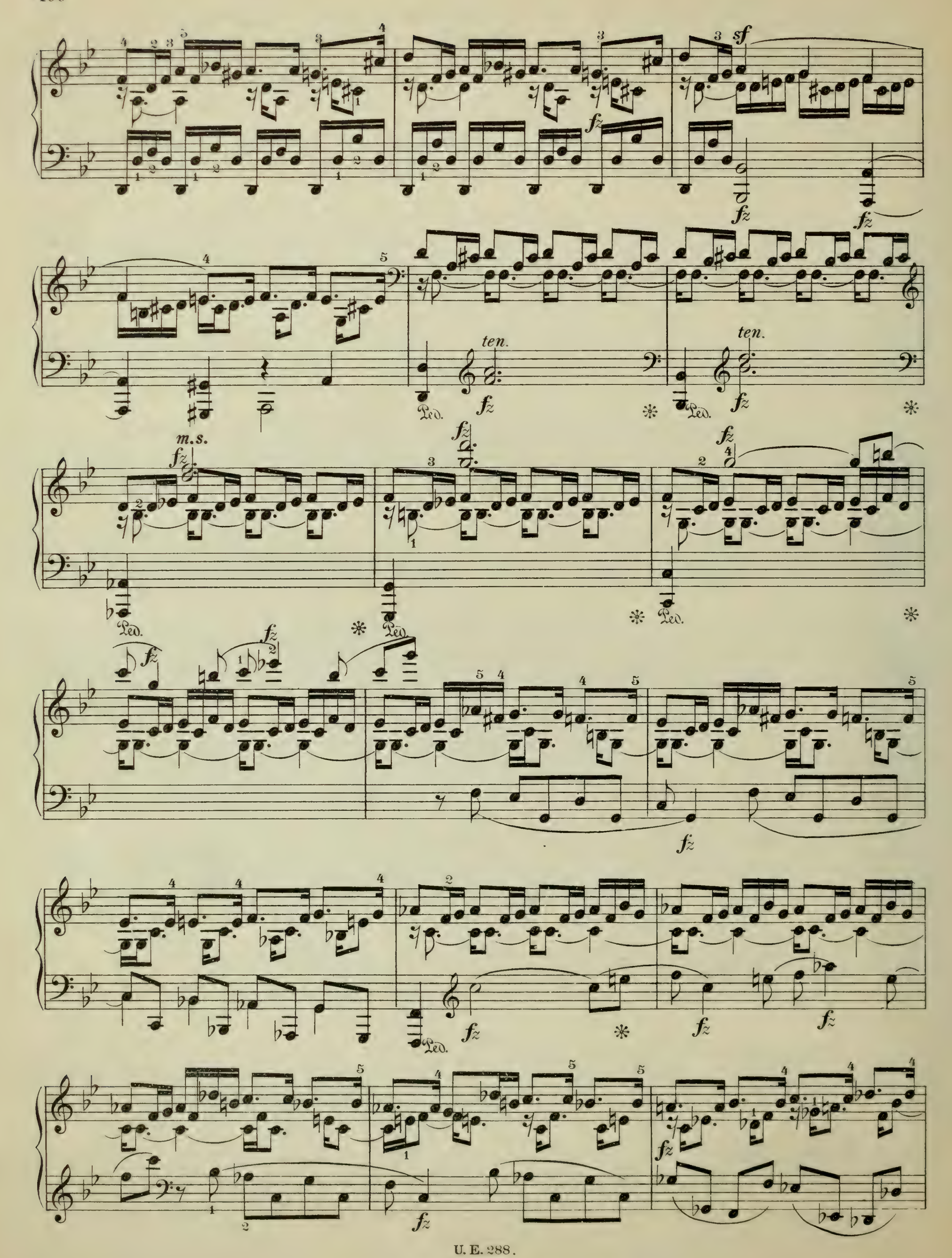

Molto allegro. (♩= 138.)
47.
p
cresc.
f
fz

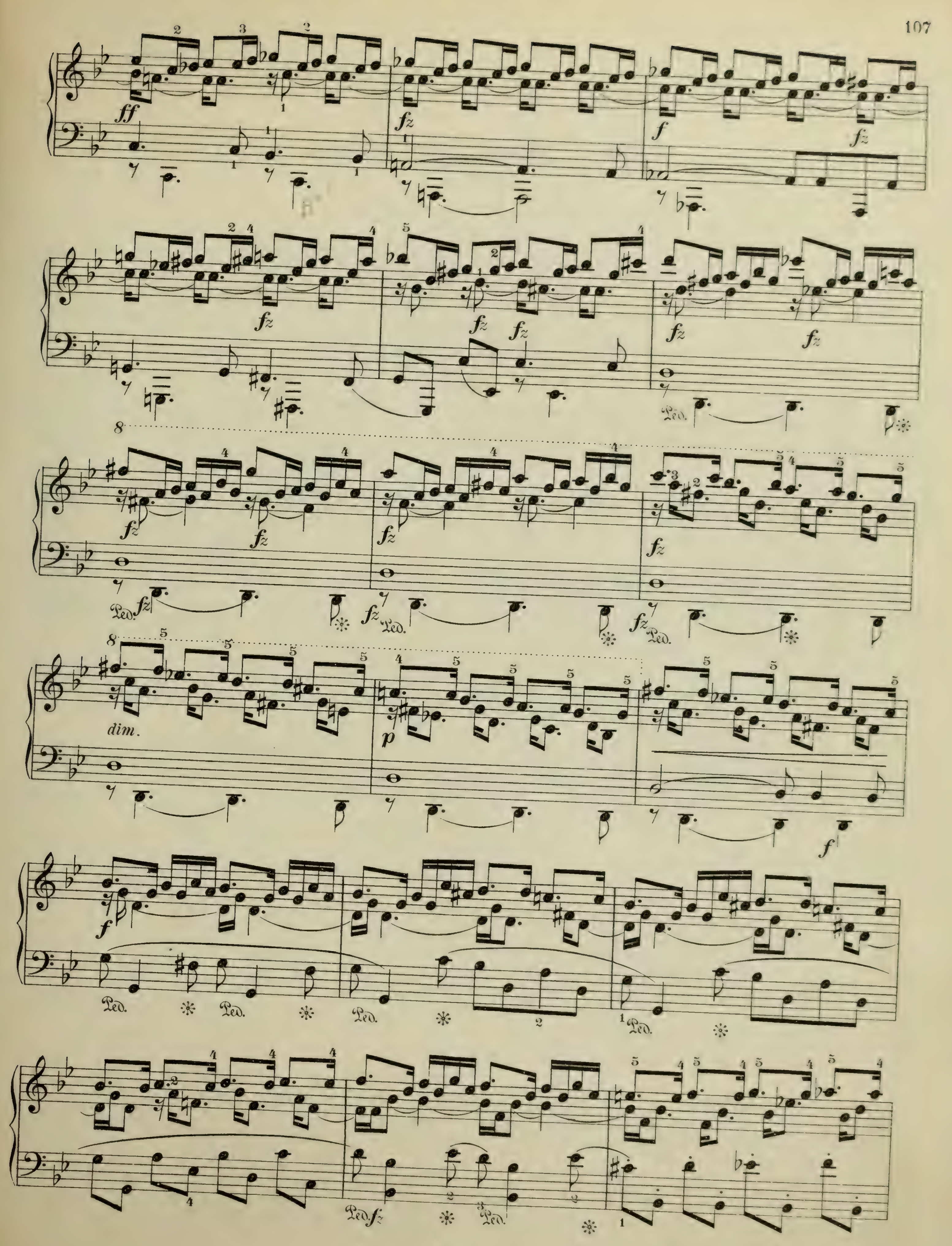

fz
fz


Velocissimo. (♩= 132.)
48.
f
Ped.
fz
sempre legato

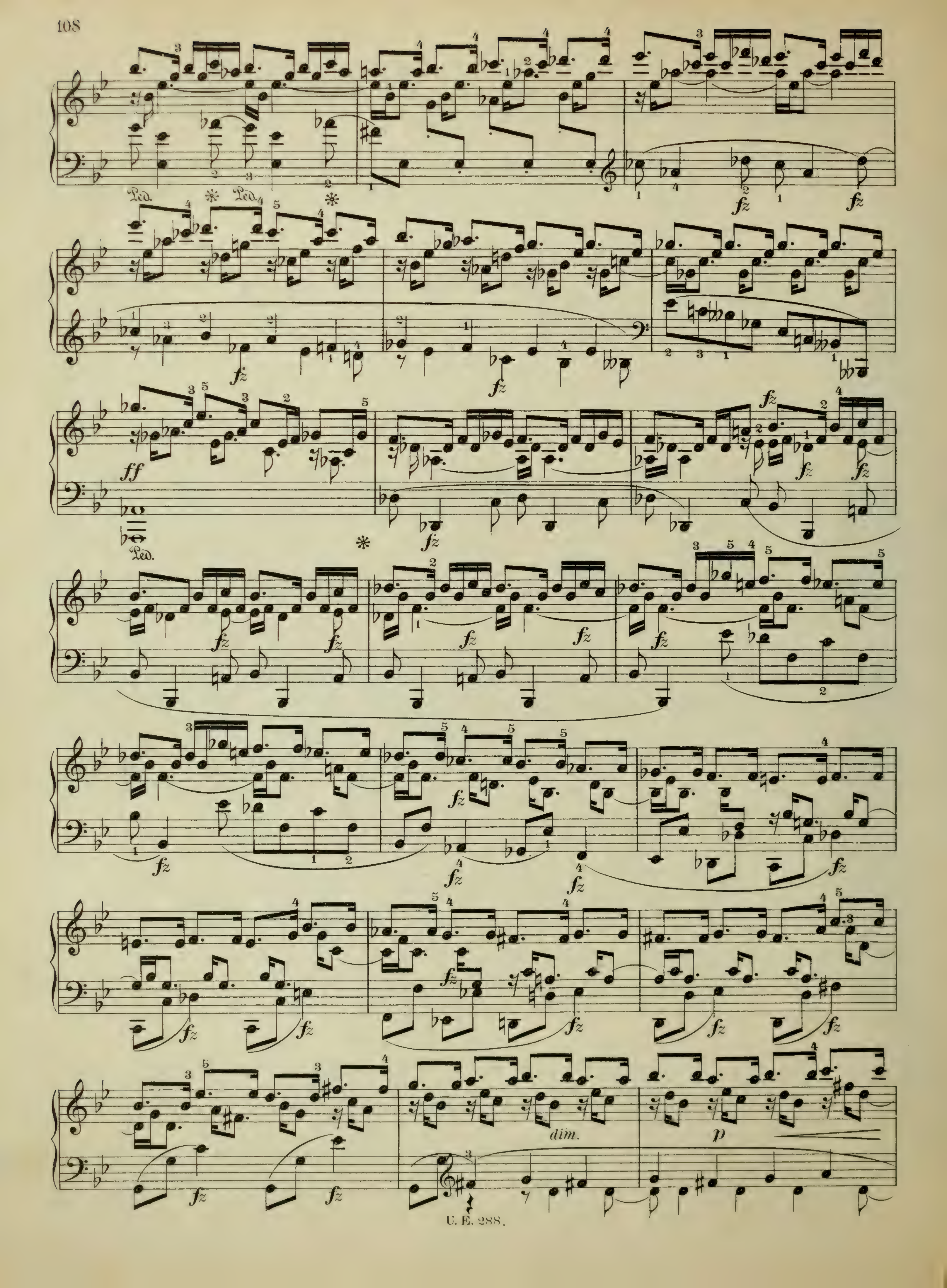


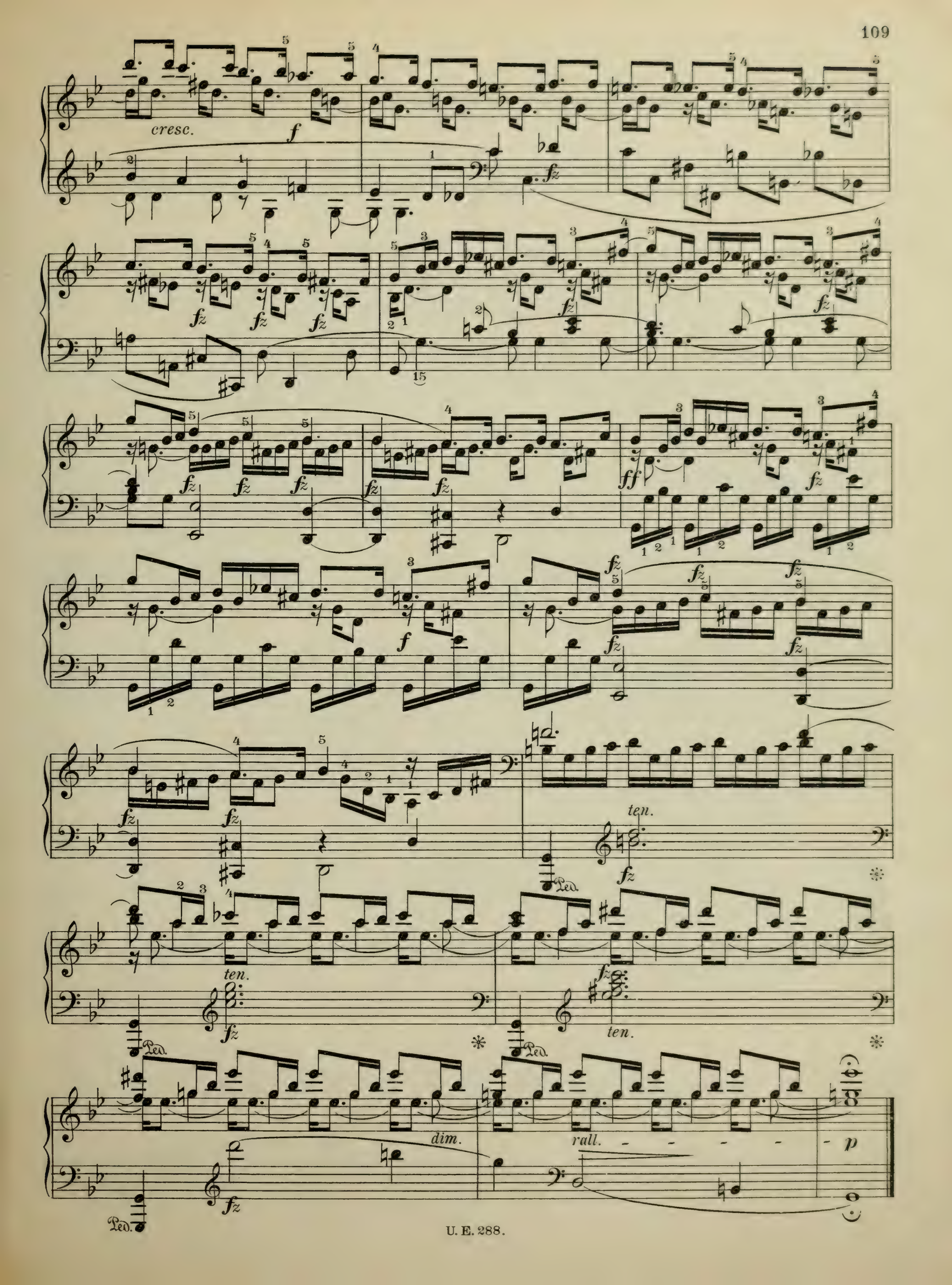
fz
f
dim
p
cresc.
ff

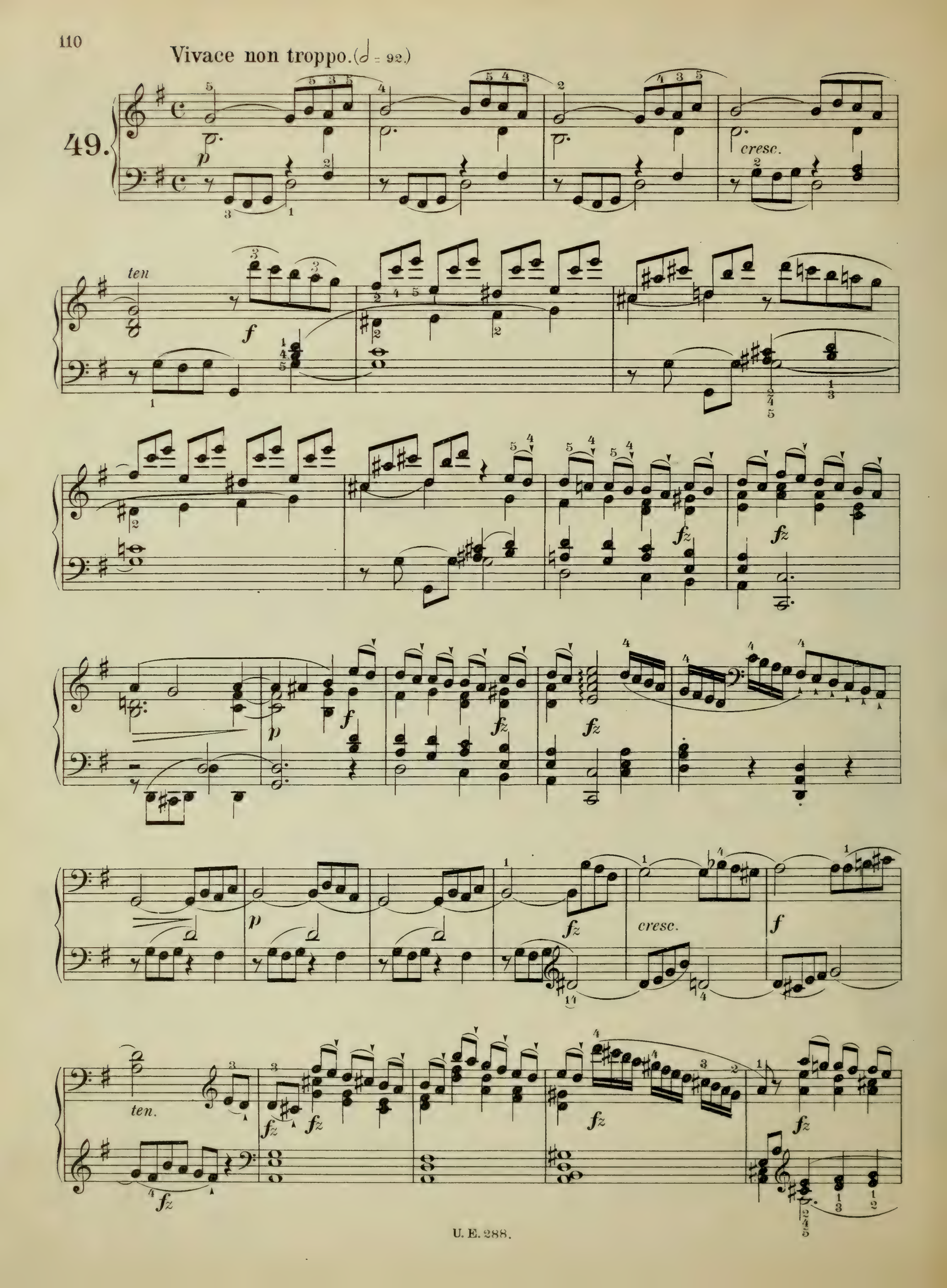

sf
fz
ten.
m.s.
Ped.

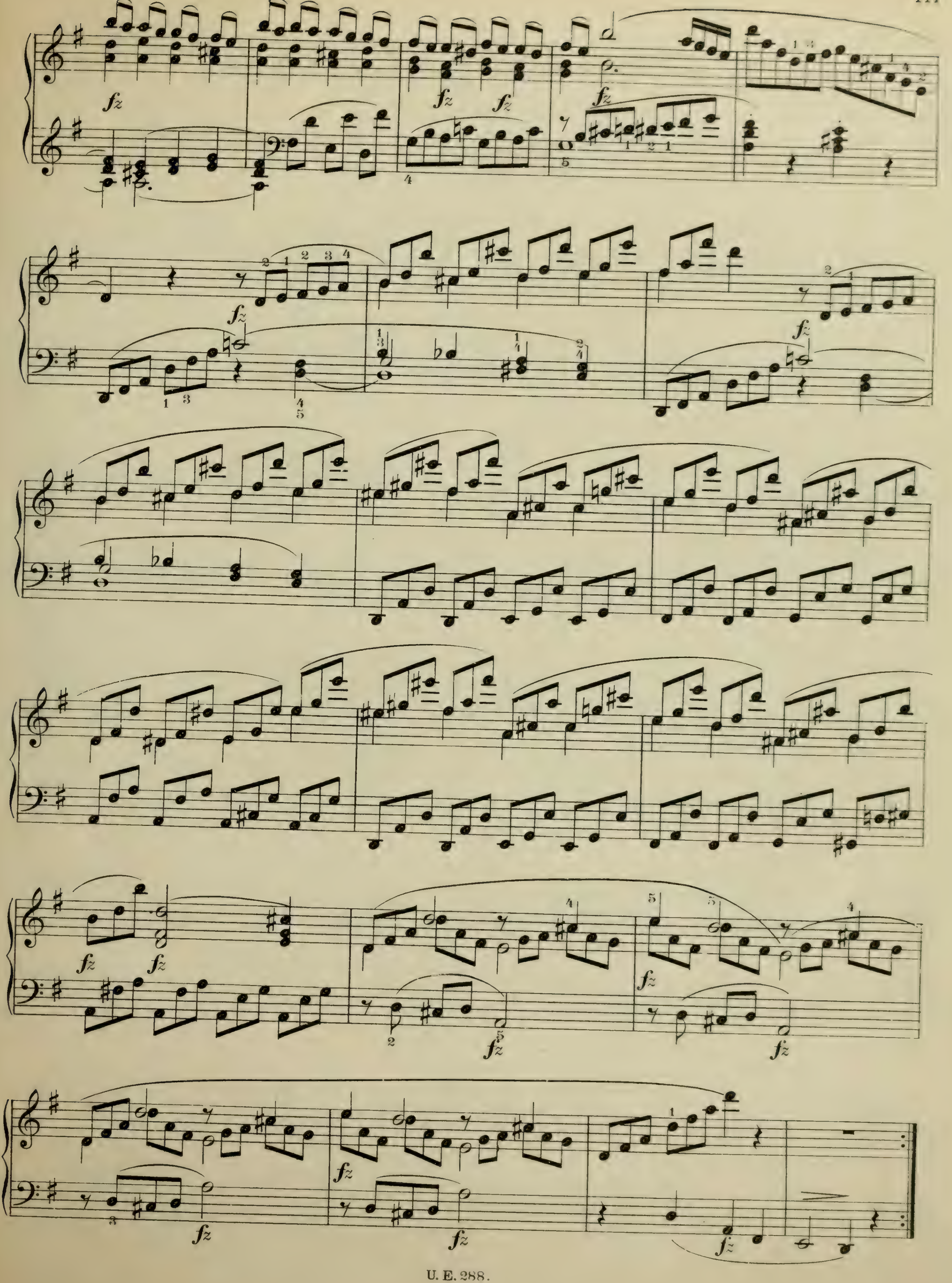


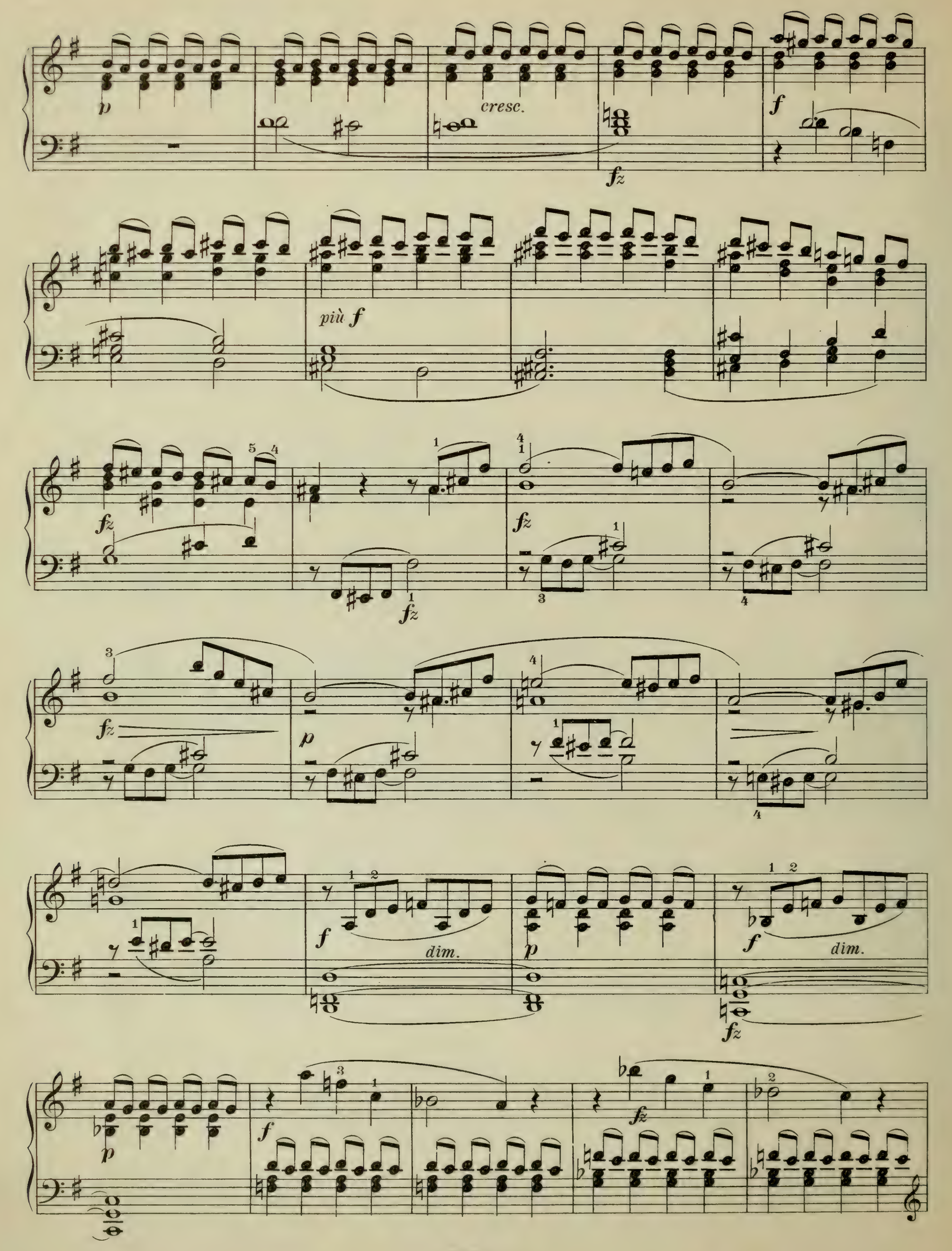
ff
fz
f
fz
dim.
p
f
Ped.

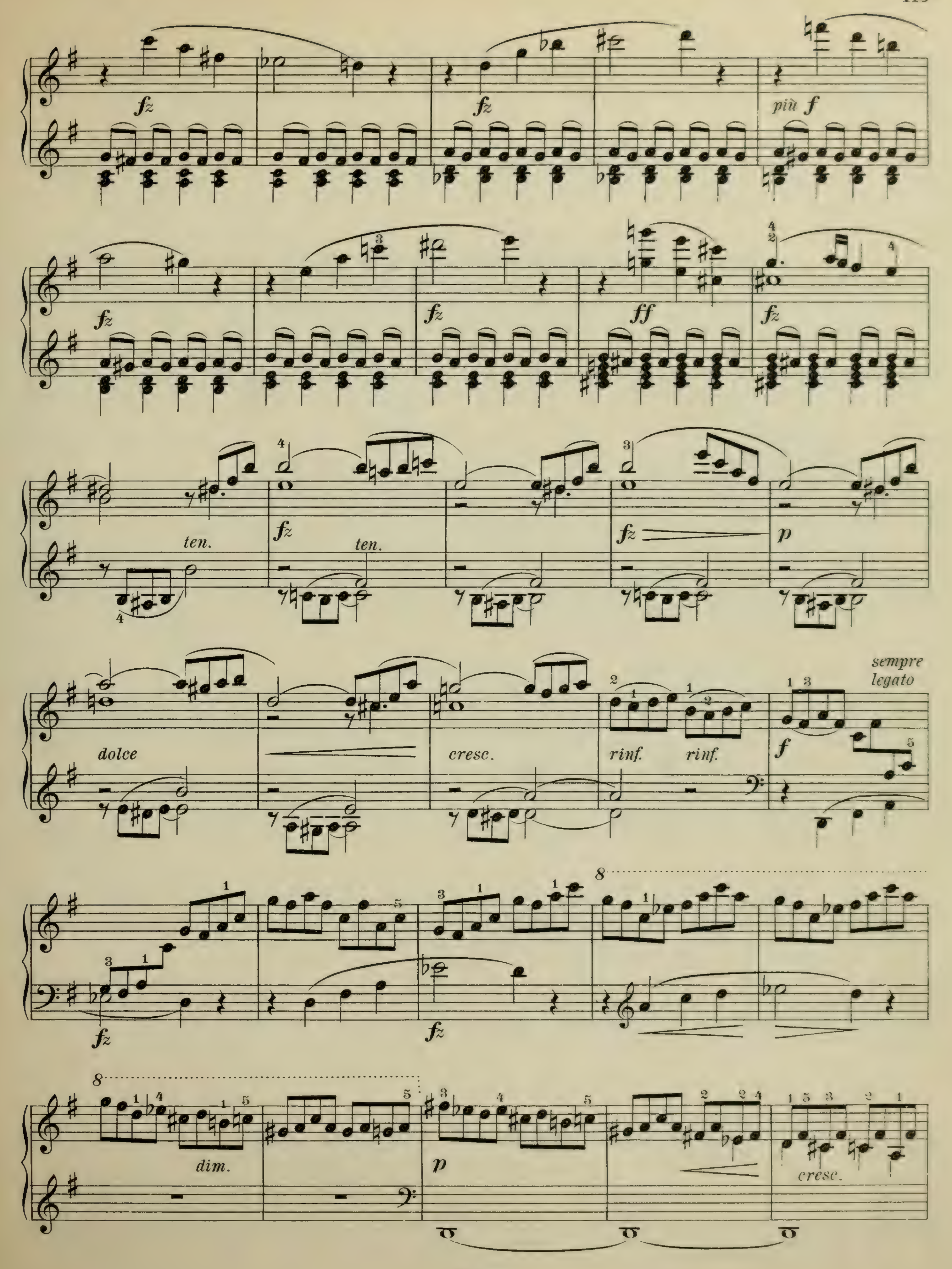

Ped.
Ped.
fz
ff
Ped.
dim.
p

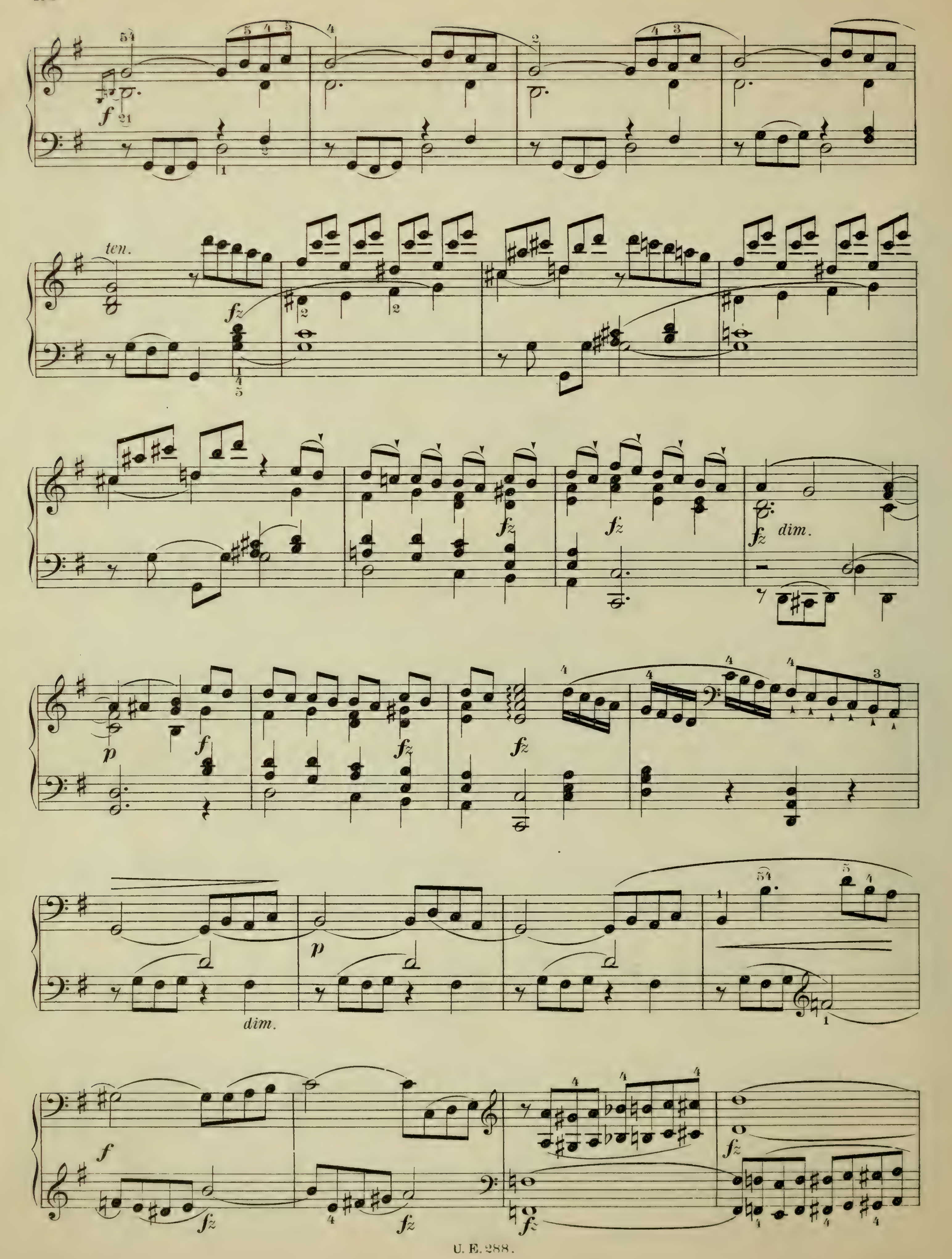

cresc.
f
fz
ff
ten.
dim.
rall.
p
Ped.

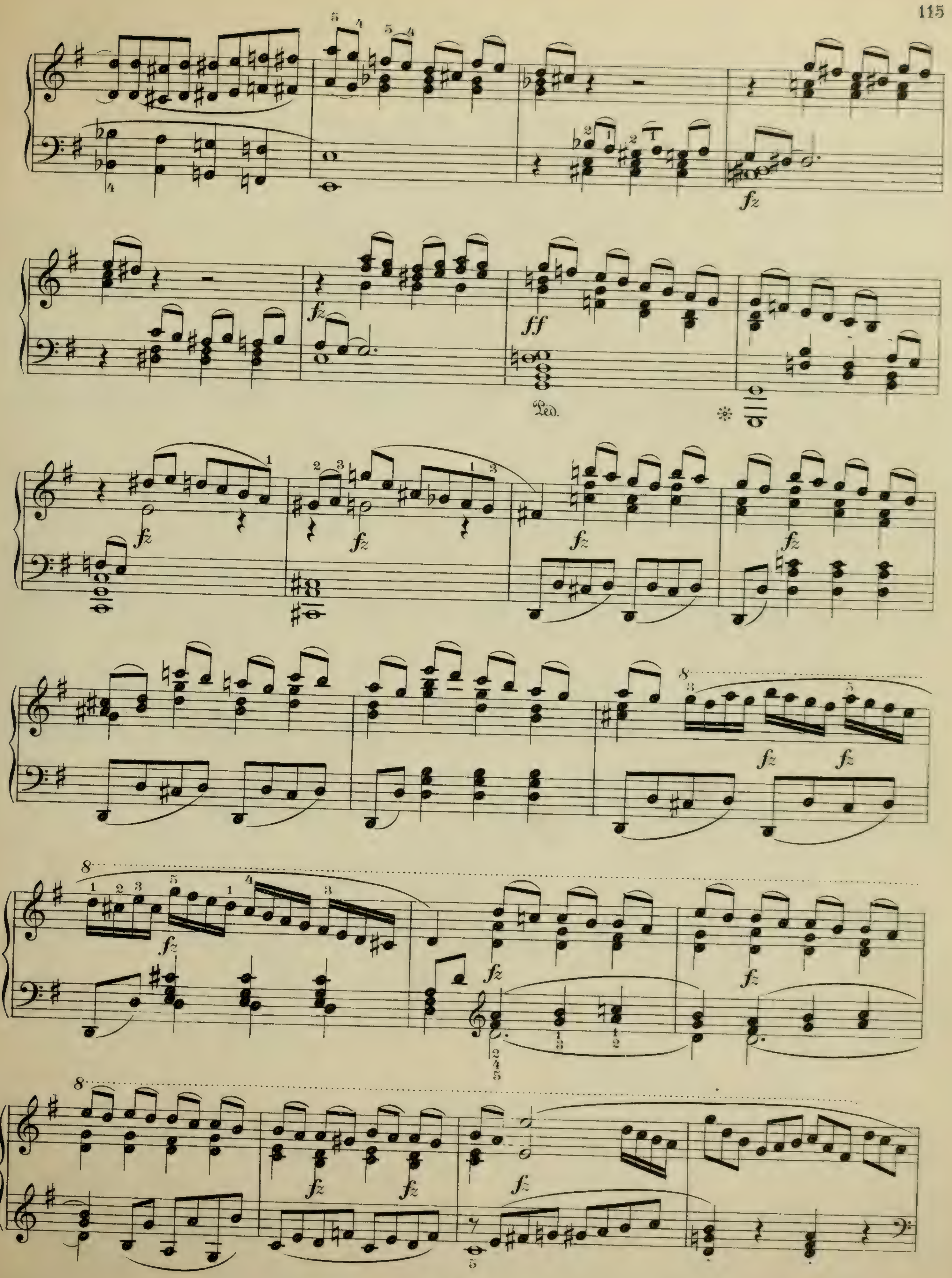

Vivace non troppo. (𝅗𝅥 = 92.)
49.
p
cresc.
ten
f
fz
p
f
fz
fz
p
fz
cresc.
f
ten.
fz
fz
fz
fz
fz


fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz

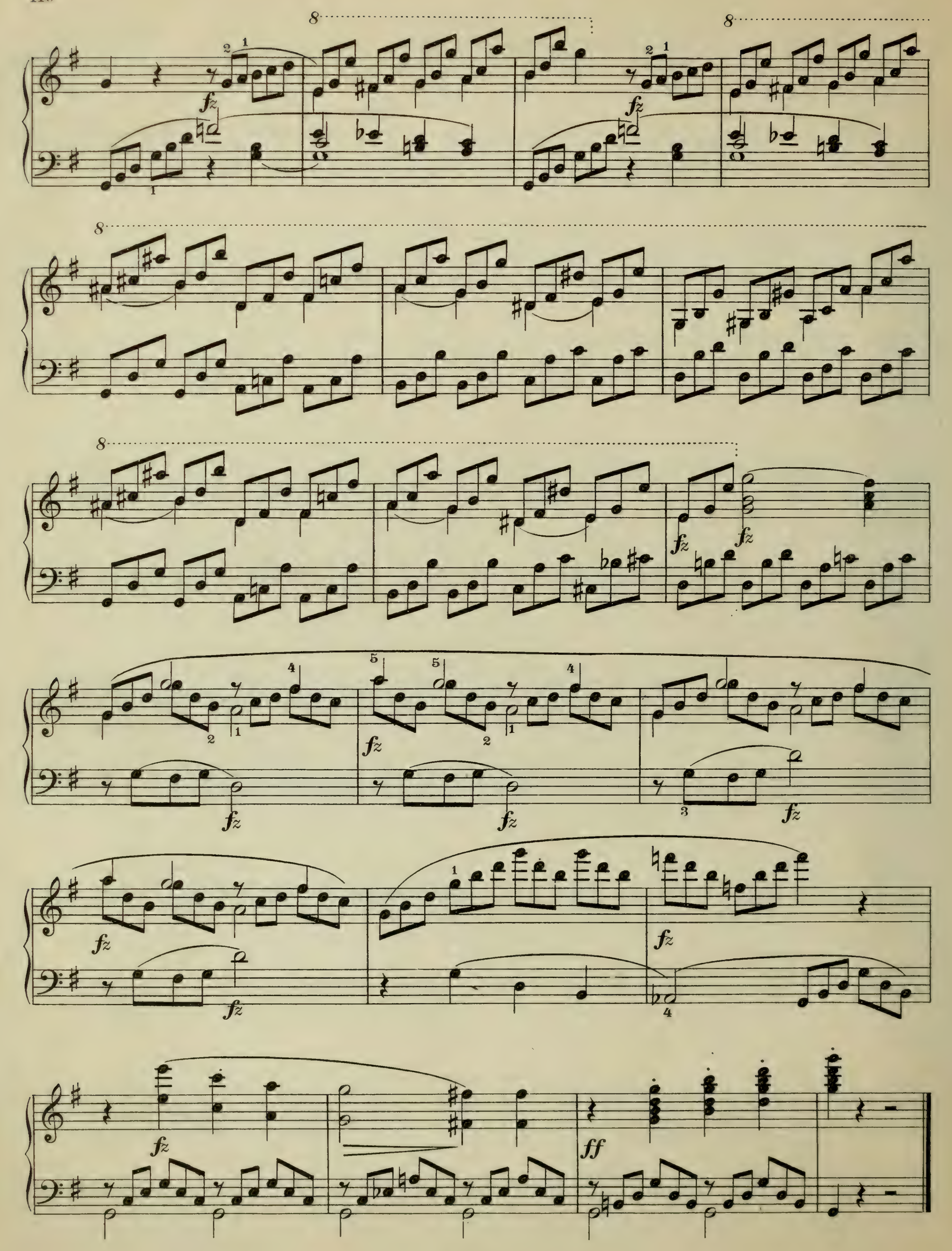

p
cresc.
fz
f
più f
fz
fz
fz
fz
p
f
dim.
p
f
dim.
fz
p
f
fz


fz
fz
più f
fz
fz
ff
fz
ten.
fz
ten.
fz
p
dolce
cresc.
rinf.
rinf.
sempre legato
f
fz
fz
dim.
p
cresc.


ten.
fz
f
dim.
p
fz



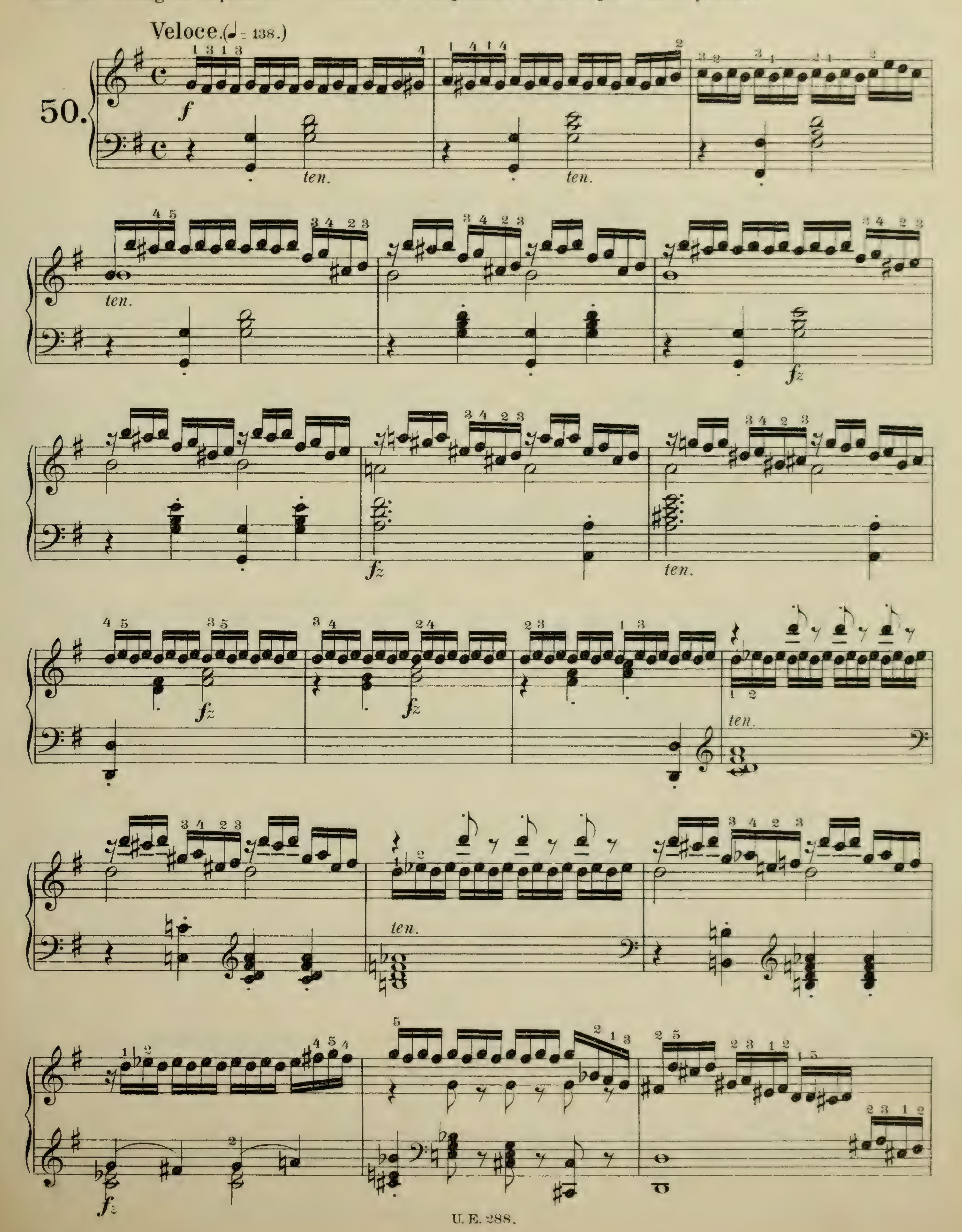
fz
ff
Ped.
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz

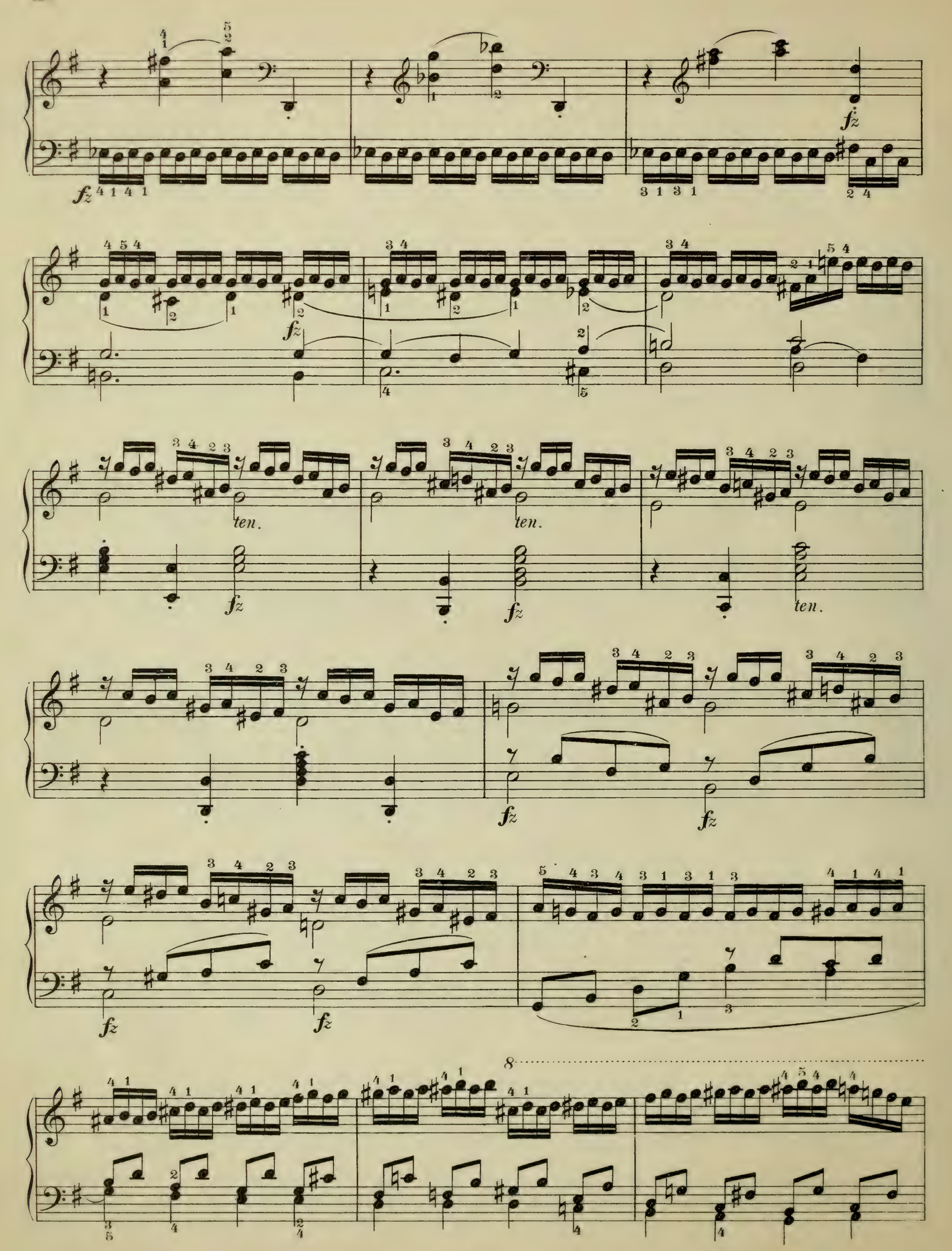


Der folgende Fingersatz ist wegen seiner Eigenthümlichkeit als eine sehr nützliche Uebung zu empfehlen.

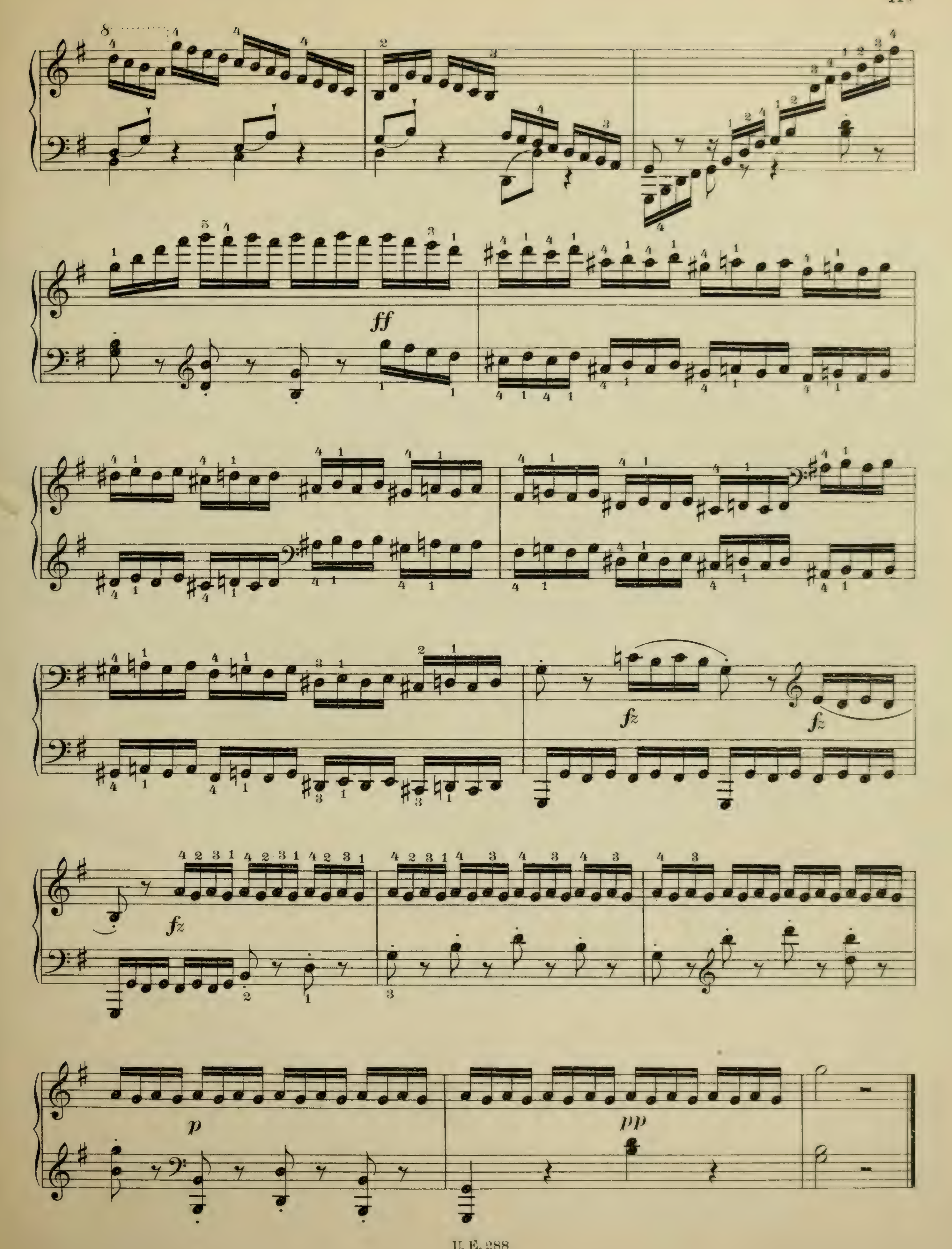
On recommande de pratiquer continuellement le morceau suivant, à cause de la singularité de son doigté.

On account of its peculiarity, this fingering is to be recommended as useful practice.





fz
fz
fz
ten.
ten.
fz
fz
ten.
fz
fz
fz
fz
8



ff
fz
fz
fz
p
pp

